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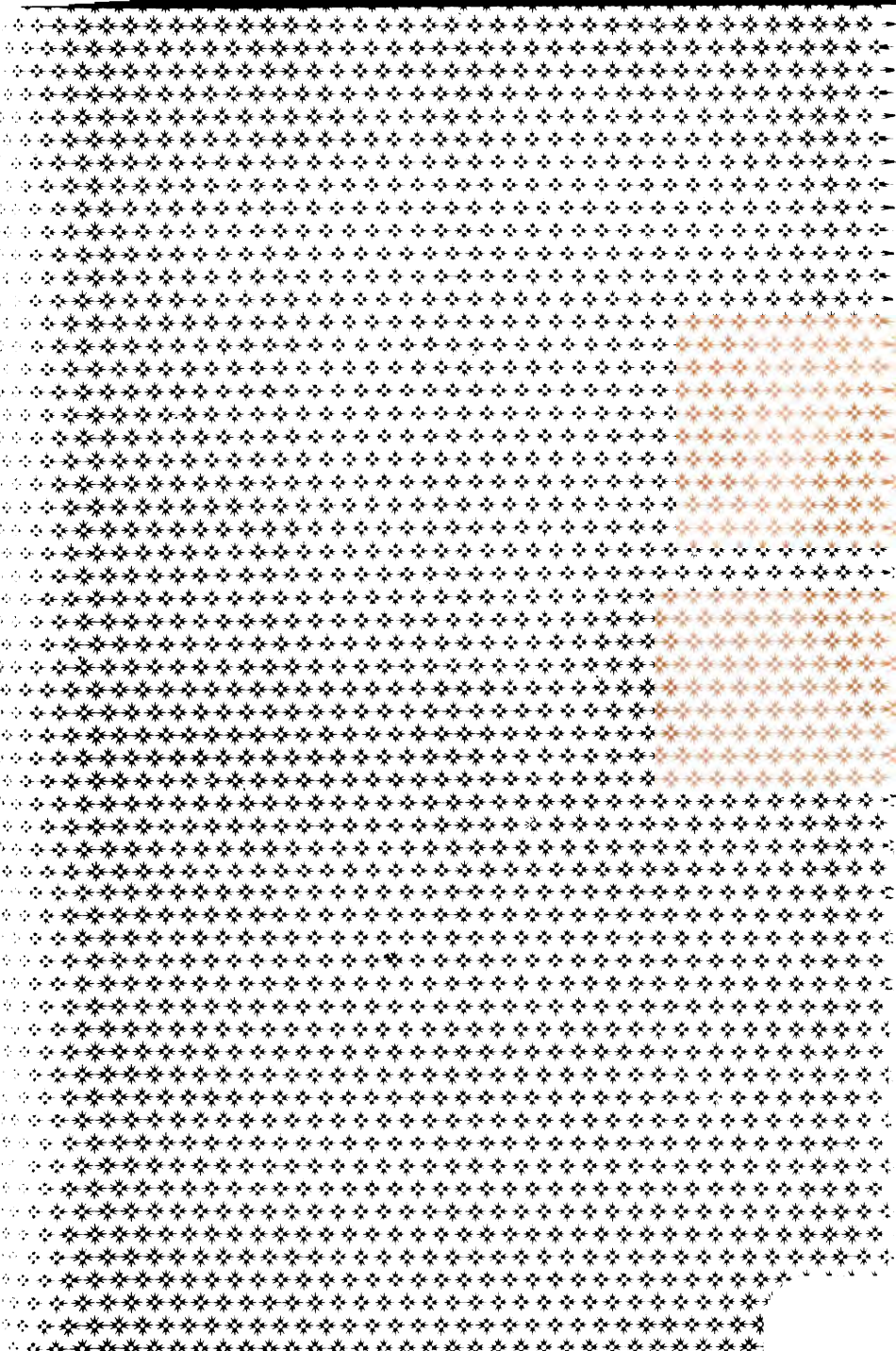
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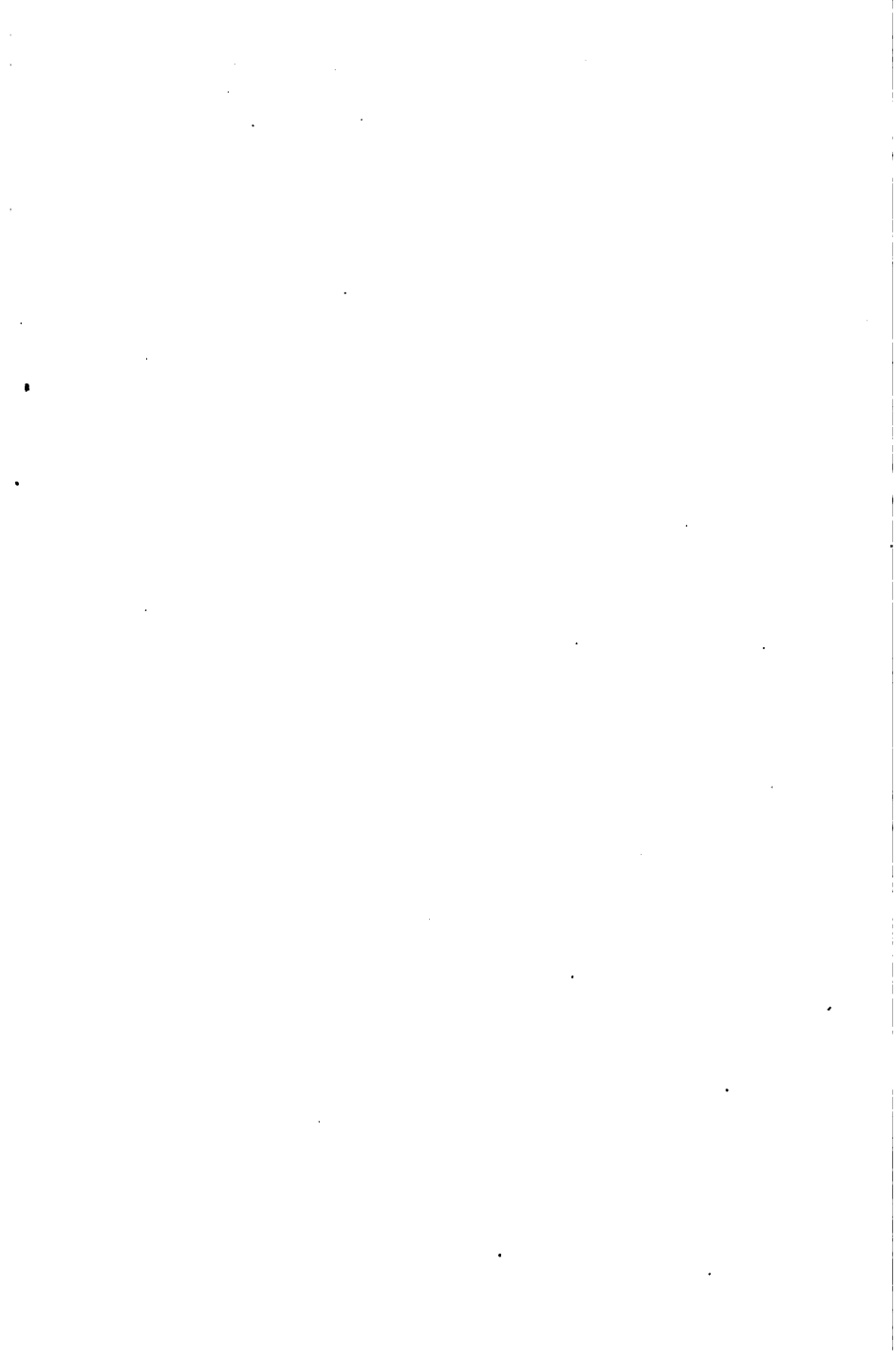
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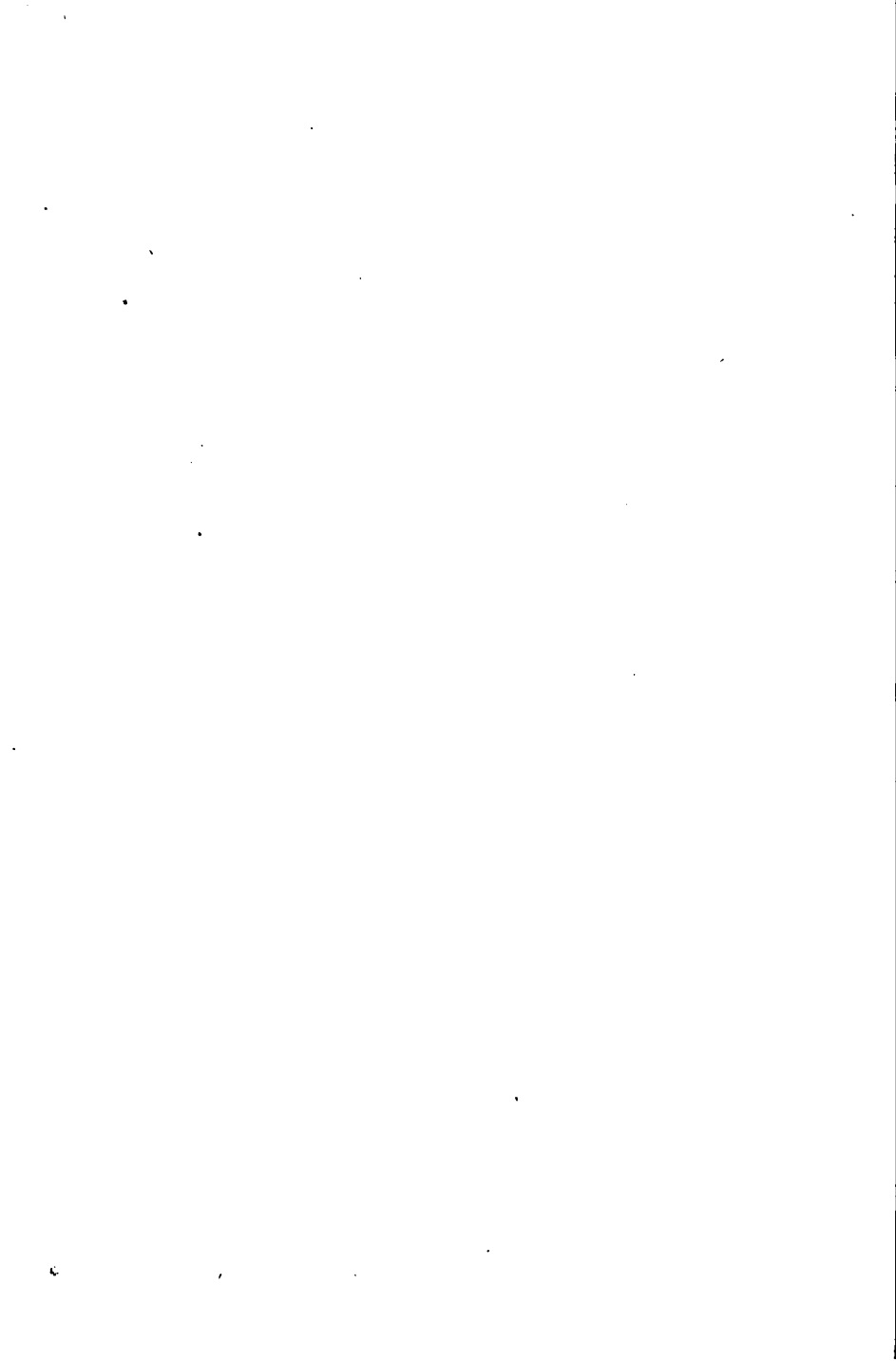


Rev. Dr. Hill,

with kind remembrances,

from the Author.

January 1, 1887



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# ESSAYS AND POSTSCRIPTS

— ON —

# ELOCUTION,

BY

ALEXANDER MELVILLE BELL,

AUTHOR OF

“PRINCIPLES OF SPEECH AND DICTIONARY OF SOUNDS;”

“PRINCIPLES OF ELOCUTION;”

“VISIBLE SPEECH AND UNIVERSAL ALPHABETICS;”

“SOUNDS AND THEIR RELATIONS;”

“LINE WRITING,”

&c., &c., &c.

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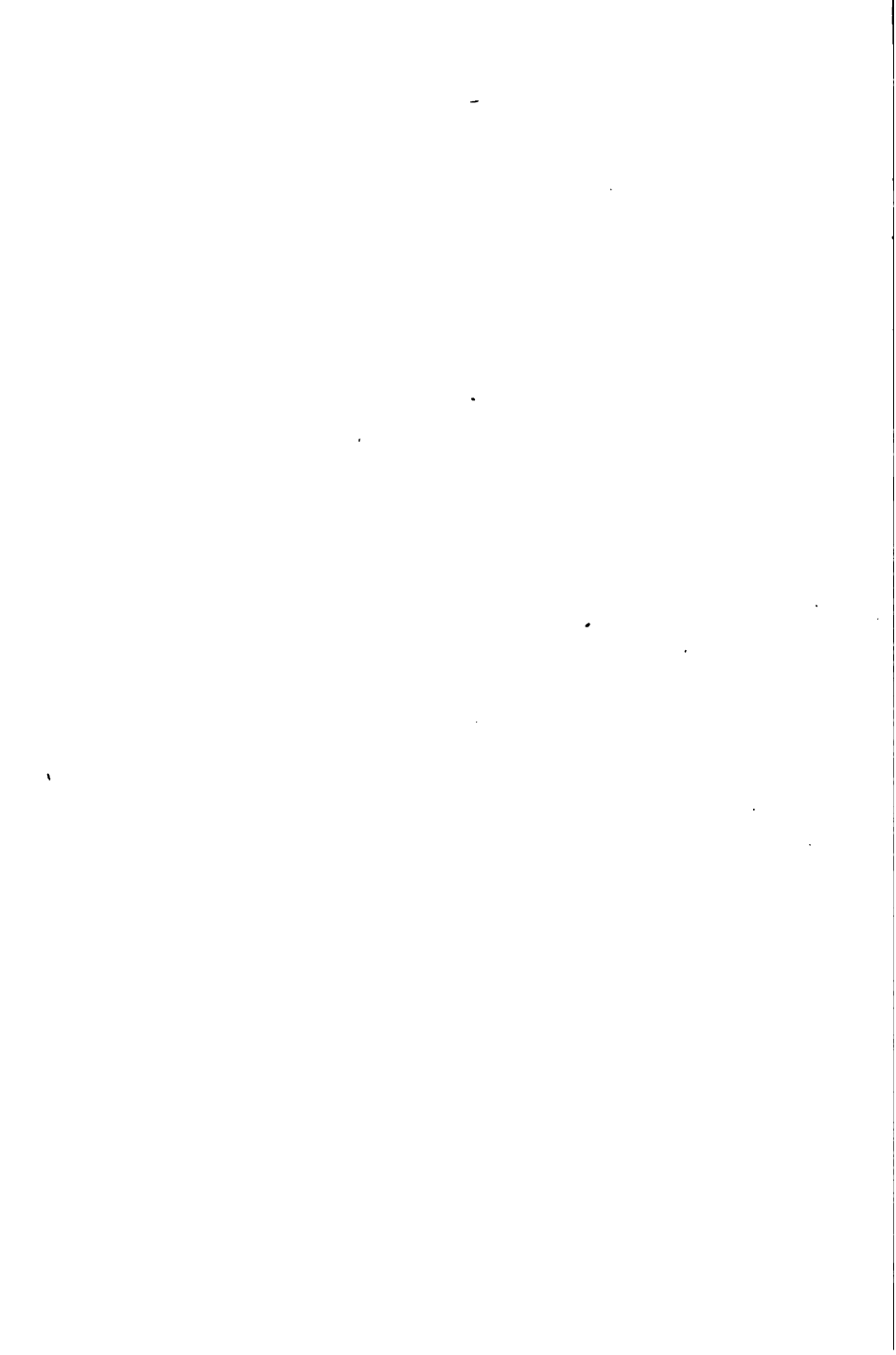
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A. MELVILLE BELL.

## PREFACE.

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The author's systematic treatises and text-books on Elocution, Alphabetics, Defects of Speech, etc., have long been honoured with a wide circle of students. To these Works the reader must be referred for a complete development of the subjects discursively treated in the "Essays and Postscripts" which compose this volume. Of the latter, the author can only hope that they may, at least, prove incentives to further study on the part of interested readers.

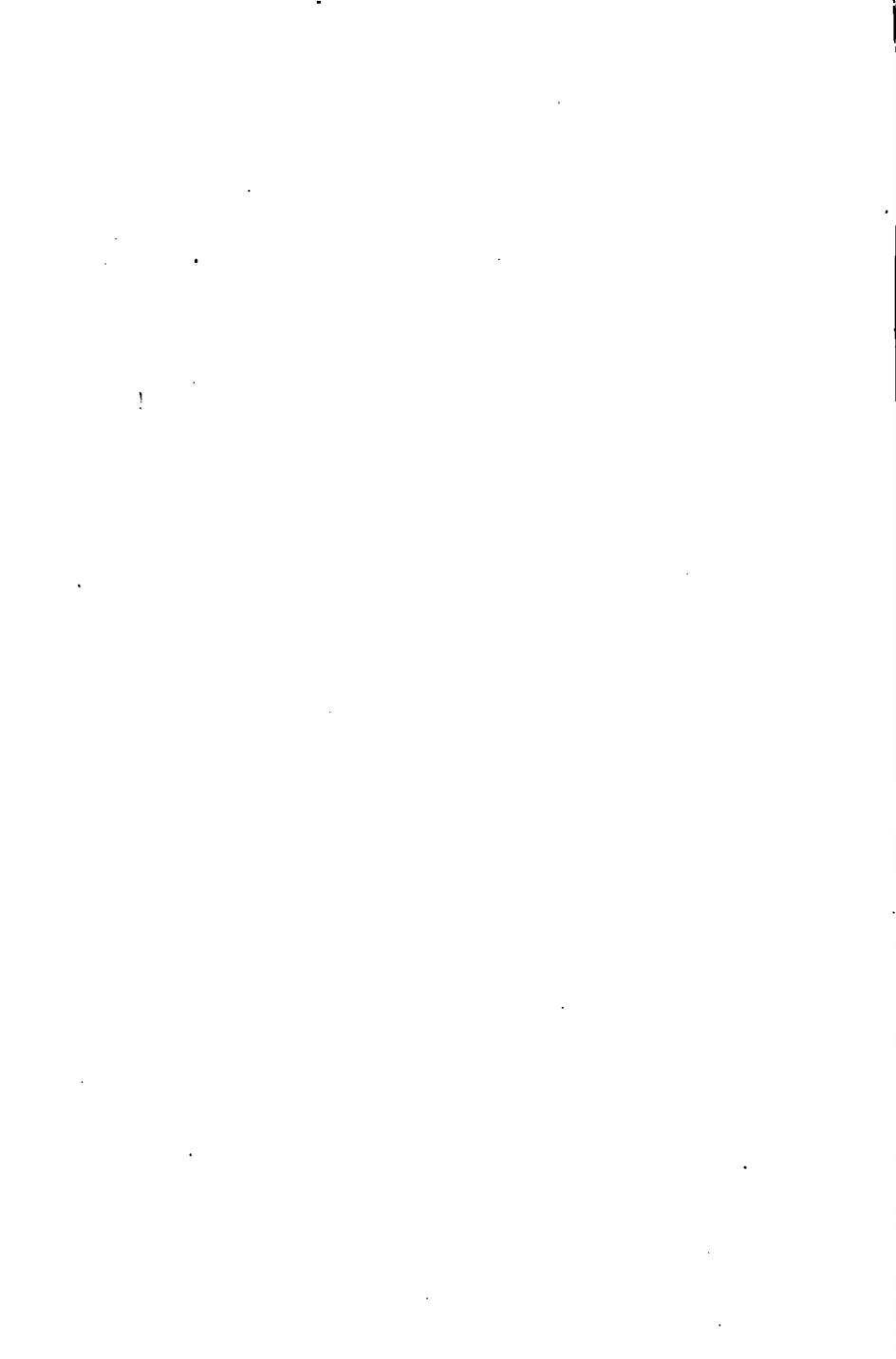
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# ESSAYS AND POSTSCRIPTS

## ON ELOCUTION.

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### I. THE SCIENCE OF ELOCUTION.

To what extent is there a Science of Elocution? Fifty persons may deliver the same language in fifty different ways, and all may be equally effective. Can there, then, be a Science of Delivery? The answer is, that there can be, and that there is, in so far as there are points of agreement between the supposed fifty, or between all speakers. Principles may be acknowledged as universally true, and yet they may admit of different applications in given circumstances. Every thought is many sided, and it may present one or another of its facets to the observer, accordingly as it is viewed from different standpoints. All students of the subject may agree that a certain quality of utterance is indicative of a certain sentiment; but the presence of the sentiment and the applicability of the quality in any given case may, nevertheless, be a subject for diversity of opinion. There are, undoubtedly, Principles of Delivery, which must be admitted to be scientific, because their uniform working may be traced from speaker to speaker, and from nation to nation.

The first of these Principles is, that the Tones of the voice in speech are all more or less inflected—from grave to acute, or from acute to grave—and that each vocal flexion conveys with it a meaning, or one of a series of

meanings, instinctively associated with it by all persons. Thus the inflexion from grave to acute (´) expresses incompleteness, anticipation, interrogation, dubiety, entreaty, deference, modesty, desire, and all attractive sentiments; and the inflexion from acute to grave (`) expresses precisely opposite meanings, namely: completeness, satisfaction, assertion, confidence, imperativeness, disregard, haughtiness, hatred, and all repellent sentiments. The two vocal movements are thus the negative and positive poles of logical and sentimental expressiveness. [See "Tones of Speech."]

The Key, or pitch, of the voice; and also the Rate, or time; and the Force of utterance, accord with the import of the language, and the speaker's expressive intention. A high key may be combined with gentle force, a low key with energy, and a quick or a slow rate with any degree of force, or with any key. Each of these qualities has its own inherent kind of expressiveness, and thus the modulative key, the rate, and the force of utterance must be conceded to be scientific elements in Elocution.

The Clausular division of sentences is a very important part of good delivery, and, as this is governed by definite rule, it also is entitled to be considered a Scientific element in Elocution. The divisions indicated by marks of punctuation merely guide the eye to follow the structure of a sentence. A reader who should make his oral divisions correspond to those marked off by commas, etc., would be a very bad reader. In intellectual reading, every portion of a sentence expressive of a separate fact or circumstance, is given by itself. The grammatical subject, and its adjuncts; the predicate, and its adjuncts; the relative clause, and every clause expressive of a *how*, *when*, *where*, *why*, etc., are made to stand out distinctly from each other,

yet with such modulative alliances, as clearly denote and maintain their mutual relations. The cultivated reader has other means besides that of pausing for the manifestation of the logical divisions of his sentences. He will use the refined appliances of a shift of key, or of pitch, or a turn of inflexion, rather than resort to the rude stopping-brake under all circumstances. But, whatever his method, he will be governed by the principle of uniting no two words between which there is not a mutual relation in sense. The graduation of pauses, in accordance with a supposed time value of the different marks of punctuation, is erroneous and fanciful.

The laws of Emphasis demand recognition as chief elements in the Science of Elocution. There are three sources of emphasis: (I) novelty of thought in the context; (II) contrast to a preceding contextual thought; and (III) suggestion of unexpressed contrast. The first is the weakest, the last the strongest kind of emphasis. But novelty of thought is the most important emphatic principle, because it involves the corollary, that any thought which has been previously expressed or implied in the context is, in virtue of want of novelty, unemphatic.

No subject furnishes a higher intellectual exercise than the application of these laws of emphasis to the various kinds of composition, in prose, poetry, and the drama. Elocution has been degraded by nothing more than by the whimsical and false views which have been entertained in reference to emphasis. Important grammatical words, to the exclusion of words belonging to the subordinate classes — adjectives in preference to nouns; adverbs to verbs; contrasted words without reference to their novelty; and often merely sonorous words — have been selected for the declaimer's rant and mouthing. In the guiding principles

above presented, a true scientific basis is established for this grand department of elocution.

Gesture, like emphasis, has been most misapprehendingly applied and taught; but here, also, principles can be adduced to justify the addition of oratorical action to the scientific departments of elocution. Gesture—including attitude and motion—is, properly, merely an accompaniment and enforcement of language; not a pictorial translation of words, but an embodiment of the spirit of utterance by suggestion of unexpressed particulars, and, chiefly, by showing the effect upon the speaker himself of the thoughts and sentiments involved. When action takes the place of language, it is pantomime; and when pantomime takes the place of oratorical action, the result is tautology; for nothing needs be, or should be, expressed by gesture which is fully conveyed in words. Imitative action is only appropriate when the object is to ridicule or to excite to merriment.

The mechanical part of gesture ought to be mastered by every speaker, so that he may be enabled always to move with grace, or stand still with ease. But he should also know when, as well as how, to move, and, chiefly, when to stand still.

An idea has been worked out with much detail for the government of gesture by physiological—and often fanciful—principles, assigning certain physical regions to certain classes of sentiments, etc.; but, while perhaps applicable enough in pantomime, such principles would be out of place in oratorical action. The sculptor or the painter might avail himself of them for his dumb exhibitions; but the speaker is not dumb, and gesture must, in his case, be subordinate to language.

Inflexion, Pitch, Time, Force, Clausings, Emphasis and

Action all having been shown to be under the government of Principles, to which appeal can be made for the regulation of elocutionary effects, enough has been said to prove that, although the Art of Delivery has been too generally treated as if it had no scientific basis, such a foundation really exists. Something, no doubt, remains to be done for complete formulation, but the Science of Elocution is certainly in its main particulars already developed.\*

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\* For full practical details of the subjects referred to in this Article, see the Author's "Principles of Elocution" (Fourth Edition).



## II. FAULTS IN READING AND SPEAKING.

Few persons read naturally; that is, with such tones, pauses, accents, etc., as would be given by the same persons in conversational speech. The general tendency is towards monotony. The level uniformity with which words are ranged before the eye on the printed page, seems to influence the voice to a corresponding sameness of pitch. The inflexions tend to a continuative rise, in accordance with the feeling that each clause is only part of a visible sentence, and each sentence only part of a visible paragraph. A good reader will pronounce clauses and sentences as if each of them stood alone. The influence of preceding thoughts will be manifest in his delivery; but subsequent sentences will be ignored as completely as though he did not see them, and had no knowledge of their purport. Thought by thought is the principle of reading, as it is necessarily of speaking.

Good reading requires a steady eye, to prevent confusion of line with line. A wandering eye is a common cause of blundering. A reader with this habit might cure himself by using a mask over the page, exposing, through a slit, only one line at a time. Indeed, all reading would be improved in natural expression by the imaginary employment of such a covering over all but the clause in process of being read.

The mode of utterance which is generally used in conversational speech is quite unfitted for public address. Few persons are aware of this fact, or of their own condition in this respect, until they attempt to speak before a large audience. The habitual elision of vowels and the running together of words, which are not intolerable only because not altogether unintelligible in ordinary conversation, can-

not be understood from the platform. The speaker seems to masticate or swallow his words, instead of forming them for the benefit of the listeners. The throat-sounds, which are of secondary importance in conversation where even a whisper may suffice for communication, are the most important elements in public speaking.

In private speech, the syllables of words are not individually presented to the ear, but a conglomerate of sounds intended to mean a series of words is delivered with a single impulse of voice. An example—noted from the utterance of a fairly good speaker—may be quoted as an illustration. What was intended, was “Shall I give you some more?” What was heard (and understood) was: “Shligvūsmore?”

In public speaking, every syllable must have its own vocal sound, and the rate of utterance should be more deliberate than in conversation; while the voice should be resonant and sustained, in proportion to the distance over which the auditors are distributed.

Public speaking is analogous to scene-painting. The effects have to be projected to a distance, and they must be made correspondingly strong to be properly apprehended by the mass of hearers. The style of utterance adapted to be distinctly heard over a large area would be disagreeably intense to a single listener, just as a picture to be viewed from a distance, looks coarse and patchy to a near inspector. But the faint outlines and delicate shadings of a gallery-picture would be thrown away, because invisible, on a theatrical curtain; and the soft effects of conversational speech are equally lost and unappreciated, because inaudible, on the platform.

## III. ENGLISH PRONUNCIATION.

One of the results of the inadequate alphabet by which the English language is written is that the pronunciation of a word cannot be gathered from the spelling, but that a special directory is needed in the form of a "Pronouncing Dictionary." The fact is very remarkable in connection with an alphabetically written language; for the mere analysis of a word into its letters ought to be the same as the analysis of the sound of the word into its phonetic elements. The very purpose of alphabetic writing is defeated when this result is not obtained. Verbal combinations of letters form pictures to the accustomed eye, and we learn to recognise them from habit, and smaller groups of letters have varying sounds in different words without much perplexing us, because each word has its own pictorial aspect; but when we meet with a familiar group of letters in an unfamiliar word, we do not know which one of the many sounds of the group is the one intended to be used. We become accustomed to common words and are not liable to mistakes in pronouncing them; but the commonest words present a perpetual puzzle to foreigners. A native speaker will read without confusion that "the bishop had met with a mishap;" but a stranger to the language might justifiably pronounce the sentence: "the bish-op had met with a mish-ap," or, "the bis-hop had met with a mis-hap." We discriminate the three sounds of *ng* in the sentence "the singer lingers in danger;" but a foreigner might very naturally read the letters with a uniform sound, as "the sing-er ling-ers in dang-er;" or, "the sing-(g)er ling-(g)ers in dang-(g)er;" or, "the sin-er lin-jers in dan-er;" or he might show his accomplishment by imitating our intermixture of the different sounds and say: "the sin-er ling-ers in dang-(g)er."

We use one letter for the two sounds in *candle* and *cellar*; one letter for the three sounds in *game*, *gem* and *giraffe*; and one combination of letters for the three sounds in *character*, *charm* and *chaise*; but a child might pardonably read of "a candle in a kellar," instead of a cellar; or of "a kild being taken for a karming drive in a kaise," instead of a child taken for a charming drive in a chaise. Our sounds are continually playing hide and seek with the letters; we find them *n o w h e r e* (now here), and when we look again they are *n o w h e r e* (nowhere).

These illustrations show something of the source of the difficulty attending the regulation of the pronunciation of English. The reader will notice that English pronunciation and the pronunciation of English are two different things. English pronunciation refers to characteristics peculiar to Anglican speakers; the pronunciation of English refers to the phonetic characteristics of the language wherever spoken.

Speech is made up of phrases, phrases of words, words of syllables, and syllables of elementary sounds, or of letters, according as our analysis is phonetic or orthographic. In correcting any faults, or acquiring any excellences, the shortest way is to begin with ultimate elements. On the principle of the old economical maxim: "Take care of the pence and the pounds will look after themselves," if we are careful to make our elementary sounds of standard quality, our syllables, words and phrases will need little special attention. Unfortunately, this is a point respecting which few of our pronouncing dictionaries offer any guidance. For example, the sounds of the vowels are called *long*, *short*, *broad*, *close*, *obtuse*, *obscure*, etc.; but if a reader wishes to know the characteristic quality of any given vowel he is simply referred to a key-word. Thus "long *a*,"

he finds, is heard in the word "f a t e." But what is the *sound* heard in the word "f a t e?" This is what he wants to know, and what the dictionary does not tell him. Even the classifications "long," "short," "obscure," etc., are founded on letters and not on sounds. Thus in Worcester's Dictionary each letter has its special symbol for "obscure," but the reader has no means of knowing which, if any, of all the obscure sounds are the same in quality, or what is the precise quality of any one of them. The key-words for "obscure *u*," for example, are *sulphur*, *famous*, and *deputy*; but the *u* in *deputy* has nothing in common with the *u* in *famous*, unless, indeed, we can conceive the pronunciation dep-ÿty to be intended. This cannot be; yet this is what the notation teaches. Sounds, of course, can only be perfectly represented by special phonetic symbols; but the characteristics of a sound can be described, and they can even be denoted to the eye with approximate accuracy by diacritic signs attached to common letters. The student of pronunciation wants to be informed in some way of the standard quality of every "long," "short," "obscure" or other sound of every letter.

The only English dictionary which has hitherto furnished this information with approximate accuracy in its "Scheme of Sounds" is that of Smart, in his "Walker Remodelled;" but the great dictionary now being published by the Philological Society of London enters fully into this important department of orthoëpy. Is the sound of "long *a*" an ultimate phonetic element, or can it be resolved into component elements? Undoubtedly in English usage long *a* (as in *fate*) is a compound sound, commencing with the sound of French *e* and terminating with an approximation to the sound of English *e*. Let this be understood in connection with the key-word and a standard is supplied

for the pronunciation of all words containing "long *a*." The sound of "long *o*" is also, in English usage, a compound of two phonetic elements, the second being an approximation to the sound of *oo*. Let this be stated in connection with a key-word such as "note," and a standard is supplied for the pronunciation of all words containing "long *o*."

*A-ee* and *o-oo* are the standard *English* sounds of the first and fourth of our vowel letters; but a different standard might of course be adopted elsewhere. For example, in Scotland, long *a* and long *o* are pronounced without the tapering termination; and, in America, also the closing glide is very generally omitted, perhaps because the dictionaries do not mark it. But although American orthoëpists might adopt the monophthongal instead of the diphthongal sounds of *a* and *o* as their standard national varieties, the same key-words might still be used in American and English pronouncing dictionaries, yet without conveying a hint of the dialectic differences. Key-words must themselves be phonetically interpreted, before they can be used as guides to the sounds of other words.

Pronouncing dictionaries generally, including those of Worcester and Webster, refer the sound of *a* in *care*, *air*, etc., to the key-word "fate," and the sound of *o* in *ore*, *four*, etc., to the key-word "note," giving no indication of the effect of the sound of *r* in modifying a preceding vowel. In this the orthoëpists have simply followed their predecessor Walker; but they have at the same time shut their ears to some of the most patent varieties of English sounds.

The so-called "long *a*" and "long *o*" have entirely different qualities before *r*, from the ordinary sounds of *a* and *o*. The letter *r*, besides, has a sound of its own, of which no notice is taken. In such words as *vary*, *glory*, *various*,

*glorious*, etc., the pronunciation indicated by these eminent lexicographical authorities, whatever it is intended to be, is certainly not English.

The terms "long" and "short" have, in general, no other effect than to distinguish different sounds of the same letters. This is a totally distinct thing from quantitative difference, which can have reference only to relative durations of the very same sound. By "long *a*" is meant the sound of *a* in *fate*, and by "short *a*" the sound of *a* in *fat*. The true short sound of our "long *a*" is not heard in English. It is the sound of *et* in French. The use of the terms "long" and "short" in reference to unlike qualities of sound ought to be discontinued and deprecated, because it prevents the appropriate designation of allied sounds in other languages.

Our vowel letters have first their "name" sounds *a*, *e*, *i*, *o*, *u*. The precise quality of each of these must be settled before they can be used in key-words to teach either English pronunciation or the pronunciation of English. The vowel letters have also regular "second" sounds, as in (*g*)*nat*, *net*, (*k*)*nit*, *not*, *nut*. These should be called "second" instead of "short" sounds. In English pronunciation, the "second" sounds are really short in quantity, but then the sound in *fat* is not the short of *a* in *fate*, the sound in *met* is not the short of *e* in *meet*, etc. In the usual pronunciation of English in America these so-called short vowels are made long, and they are also compound in quality. The English "second" sounds are monophthongs; the American, although theoretically the same, are practically diphthongs. The two dialects are diverging in many points for want of a standard for the pronunciation of the ultimate *elements* of the language. The definiteness which pronunciation acquires from a distinct per-

ception of the separate elementary sounds will well repay the little trouble of individually revising the phonetics of our *a, b, c*.

The divergency of American and English phonetic practice seems to be less a modern departure on this side of the Atlantic, than a survival of early English characteristics; just as many words which have been classed as Americanisms, are, in reality, old English terms which had dropped out of use in their native land. The compound quality of vowel sounds appears to have been a very general characteristic of our language in its early stages, if we may judge by the marked prevalence of diphthongal vowels in existing provincial dialects. The use of pure monophthongs for the second sounds of the vowel letters, as now heard in England, should perhaps, therefore, be considered as a modern refinement. An example, in a few lines of Tennyson's "Northern Farmer," illustrates the diphthongal character of many of the dialectic vowels.

" Wheer asta beän saw long and meä liggin' 'ere aloän?  
Noorse? thoort nowt o' a noorse: whoy, doctor's abeän an' agoän:  
Says that I moant 'a naw moore yaäle: but I beänt a fool:  
Git ma my yaäle, for I beänt a-gooiin' to breäk my rule.

" Doctors, they knaws nowt, for a says what's nawways true:  
Now soort o' koind o' use to saäy the things that a do.  
I've 'ed my point o' yaäle ivry noight sin' I beän 'ere,  
An' I've 'ed my quart ivry market-noight for foorty year.

" What atta stannin theer for, an' doesn bring me the yaäle?  
Doctor's a tottler, lass, an a's hallus i' the owd taäle:  
I weänt breäk rules for doctor, a knaws naw moor nor a floy:  
Git ma my yaäle, I tell tha, an' gin I mun doy I mun doy."

Excellence of pronunciation depends primarily on a clear syllabication of words. An uneducated speaker knows words and phrases in the aggregate only, and de-

livers them as wholes ; for were he to attempt syllabic precision, he would make the most ridiculous blunders, and perhaps would not accomplish the pronunciation of the same word twice in exactly the same manner. An educated speaker should spell his words to the ear as accurately as he spells them on paper. The indefiniteness of letters is the great impediment ; and sounds must obtain an independent existence in the mind in order that this difficulty may be overcome. Every syllable should be a stroke of the voice, as definite as the stroke of a piston. Those who aim at being really good speakers will, therefore, be careful to cultivate a habit of syllabic articulation ; and, in the delivery of words, as in the writing of them, to show a perfect knowledge of their component elements.

But what is a syllable ? This, from the variety of definitions given, has not been found an easy question to answer. A syllable is a single impulse of voice through a fixed (as distinguished from a transitional) oral configuration. All vowels make syllables, because all vowels have fixed configurations ; and the vowel may be preceded or followed by a glide, a consonant, or a combination of consonants without affecting the unity of the syllabic impulse. Thus, *ah*, *owe*, *fear*, *flowed*, *fourths*, *friends*, are all monosyllables. But, according to this definition, a consonant might make a syllable if its configuration were momentarily "held" or fixed. And this is true. In English utterance, some consonants are often syllabically pronounced ; thus, *l* and *n* in *apple*, *table*, *needle*, *given*, *risen*, *eaten*, *even*, and a host of other words. Compare the two pronunciations of "evening," and you have at once the test and the proof of the accuracy of the above definition of a syllable. The word "eve-ning" (the fall of day) is a dissyllable, the medial *n* being merely transitional ; but the word "e-ven-ing"

(participle of the verb to *even*) is a trisyllable, because the *n* has a momentarily fixed configuration.

The division of words into syllables to the eye does not always correspond with their division in pronunciation.\* The former has reference to etymology and to letters; the latter is governed solely by utterance. In the words *dabble* and *table*, for instance, we have two consonants in the one case, and only one in the other, after the syllabic vowel; but the consonant sound is equally single in both words. The doubling of the consonant in *dabble* is merely an orthographic expedient to show that the *a* has its "second" sound, and not its "name" sound. If the different vowels had distinctive symbols, no person would dream of dividing such words on different principles, as we have all been taught to do, but the division would be *t a, tā; d æ, dǣ*. The syllabic association of consonants, with vowels, as in *d a b, dab*, is the result only of our imperfect alphabet; yet it has led orthoëpists to distinguish what they call "stopped" or "shut" vowels as a separate class. There is no physiological ground for the distinction. Voice, the material of vowels, is formed in the throat; consonants are formed in the mouth; and "stopped" or "shut" sounds are stopped where their sound is produced; that is, for vowels, in the throat, and in the throat only. All vowels are more or less affected in their termination by the consonant or other element that follows them; but "stopped" vowels are not more, or otherwise, affected from this source than vowels of other classes.

The mouth has other functions to perform besides those of articulation; for it is also the organ of mastication. The action of the mouth in mastication is always from open to close, as it rolls, and grinds, and pushes back the morsels of

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\*See "Phonetic Syllabication."

food. In articulation the mouth moves to mould and give egress to the breath or voice emitted from the throat; and the action is, therefore, the reverse of that in mastication, or always from close to open — that is, from consonants to vowels. Any consonant between two vowels, therefore, belongs in utterance to the following, and not to the preceding vowel; and a group of medial consonants will only be divided when they cannot all be pronounced monosyllabically; or when they belong to different parts of compound words; as in con-junc-ture, u-ni-ver-sal, in-ter-view, etc. On this principle, such a word as *critical* is not divided phonetically into crit-ic-al, but into crī-tī-cāl. The “stopped” vowel theory is further disproved by singing; for a singer has no more difficulty in prolonging the nominally “shut” vowel in *that* than the open vowel in *they*. Speakers, too, must sometimes prolong and swell their sounds, to render words expressive; and all vowels in effective delivery require a fulness of utterance beyond that which, according to the theory of “shut” vowels, could be given to these elements.

One of the principal characteristics of English pronunciation is the accent, or stress, by which some one syllable is rendered prominent in every verbal combination.\* Equality in the force of syllables is peculiarly un-English. Frenchmen, and many other foreigners, the Welsh, and the Highlanders of Scotland, find a difficulty in giving the requisite subordination to unaccented syllables, and their pronunciation is monosyllabic, or *staccato*. The subordination of the less important syllables, in English usage, enlivens the national utterance, and gives expressiveness to words, and variety to the rhythmus of sentences. But it has an unfavourable effect on the clearness of syllabic sounds.

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\* See “Accent.”

Accental prominence is too often gained only at the expense of the unaccented syllables, the vowels in which are obscured, or often altogether elided. Thus we hear of the "Pres'd'nt'n's Cab'n't," for the *President and his Cabinet*; "the 'xec'tive mansh'n," for the *executive mansion*; "hered'tr'y house 'f parl'm'nt," for *hereditary house of parliament*; "spesh'l pr'rog'tive," for *special prerogative*; "gov'm'nt," for *government*, etc. The definite distinctiveness of vowels in unaccented syllables may be taken as the criterion of a good pronunciation. A slight difference in quality between accented and unaccented sounds is almost unavoidable; but the limit of legitimate change is a narrow one, and he will undoubtedly be the best speaker whose unaccented vowels approximate most nearly to the variety and precision of his accental sounds.

An American peculiarity of accentuation, which is very prevalent, although not taught by native orthoëpists, consists in giving primary force to the terminations *ary*, *ory*, *ony*, etc., as in *necessary*, *extraordinary*, *literary*, *oratory*, *territory*, *matrimony*, *testimony*, etc. This is no doubt an easier pronunciation than the nervous English one, "ar'bitrary, nec'essary, or'atory, ter'ritory, tes'timony," etc.; but drawling ease is not a recommendation, and until the change is sanctioned by educated authority, it should receive no tolerance from the schoolmaster, but be checked by precept and example.

The English language is characterised by its clusters of consonants, as in *etched*, *changed*, *fifths*, *sixths*; and, often as these occur in our orthography, consonant clusters are even more common in our utterance. Thus all our regular verbs ending in *k* in the infinitive add the letters *ed* in their preterites; but the sound added is simply that of *t*, so that such words terminate in *kt* to the ear. Rather, they *should*

terminate in the sound of *kt*, for there is a little difficulty in making one shut consonant audible before another, and few speakers accomplish the distinction clearly between such words as *mast* and *masked*, *mart* and *marked*, *taught* and *talked*. The sound of *kt* occurs also under the orthography *ct*, as in *act*, *strict*, *sect*, etc. The plural of the last word — *sects* — few persons distinguish, phonetically, from the word *sex*, and awkward ambiguities sometimes arise in consequence; as in an instance where the prayer was literally offered up that “all difference of sex” might come to an end. But this is not worse than what may be heard any Sunday from a large percentage of the public readers of the English liturgy in delivering the words “O Lord make clean our hearts,” which by careless articulation is perverted into “make lean our hearts.” Of course, the spirit of the prayer is not affected, but all who have a due regard for the proprieties of worship will avoid such discrepancies between the letter and the spirit. How often, too, have we heard the question uttered: “Can the Ethiopian change his kin, or the leopard his pots?” when the words intended were “skin” and “spots.” Such instances show the necessity for care on the part of public speakers in delivering clusters of consonants. In reference to the termination *ed* it should be noted that these letters are occasionally pronounced as a syllable, in order to distinguish adjectives from verbs of the same orthography, as *blessēd* (adjective) from *·bless(e)d* (verb), *learnēd* (adjective) from *learn(e)d* (verb).

A common clerical affectation, in always pronouncing *ed* as a syllable, professionally, is not to be commended; unless the principle be adopted, which would justify the “twang heard in conventicle,” that sacred subjects should have a tone and manner of their own, and so be removed from the sphere of the natural, not into the supernatural

but into the *unnatural*. Surely, the best usage of the language should be reflected equally from stage and pulpit.

Dialectic habits are curiously persistent on the tongue. The speech of an old lady in London, who had lived for fifty years in the British metropolis, continued as markedly northern as if she had but yesterday left the banks of the Forth. On a visitor's remarking, in reference to her preservation of her mother-tongue, she said: "Ay, sir, and what for no? I'm no ane o' them that's ashamed o' my ain country." This good old patriot had purposely resisted all the influences around her, in order to preserve in its purity the Doric speech of her beloved Caledonia. Cases are, perhaps, more common where persons endeavour to rid themselves of early characteristics. But they seldom entirely succeed. However much the peculiarities may be toned down through foreign intercourse, the original quality is generally recognisable in some minute particular. Of course, instruction directed to the proper points would be effectual, but this presupposes an analysis and a minuteness of observation which the subject has but rarely received.

While the author was resident in Edinburgh, a stranger called one day to make some inquiries in regard to professional matters. He said: "I have called on you, sir, for the purpose of," etc. After the visitor was seated, he was asked: "When did you cross the Atlantic?" He stared: "How do you know that I have crossed the Atlantic?" The explanation was given that the little word "sir," in his first sentence, had revealed the fact. This gentleman was one of the most eminent teachers of elocution in America, and his speech was perfectly free from ordinary local colouring, in all but the one little element which had escaped observation. Reference has already been made

to the need of a much more exact analysis of elementary sounds and key-words than has been generally undertaken in connection with the teaching of pronunciation. There could not be a stronger case in proof of such necessity than that of the teacher above referred to.

The name-sound of the letter *u* as pronounced in England, is a compound of the consonant *y* and the vowel *oo* (=yoo). Any word beginning with this sound, therefore, commences with a consonant, and not with a vowel. Consequently, the use of the article "an" before *u* is an error. We might as well speak of *an youth* or *an year*, as of *an union* or *an universe*. The grammatical rule which prescribes *an* before a vowel is a phonetic one, and can only refer to a phonetic vowel.

The consonant *y*, being formed by the middle of the tongue, does not easily combine with any consonant formed by the point of the tongue. On this account the sound of *u* is never heard after *r* in English; but *r, u, l, e*, is pronounced *rool*; *r, u, d, e*, *rood*; *b, r, u, t, e*, *broot*; *f, r, u, i, t*, *froot*, etc. The same difficulty is felt, in a less degree, in combining *l* with *u*, as in *lute, flute, lure*, etc. In such cases either the sound of *u* is changed to *oo* or the formation of the *l* is modified so as to assimilate it to the sound of *y*. In words of common occurrence the vowel is changed, as in *flute, fluid, plural, ludicrous*, etc., and in less familiar words, the consonant is modified, as in *lute, lure, lurid, lucid*, etc. When, however, the *l* and the *u* are in different syllables, the full name-sound of the vowel is heard; as in *all-ude, ill-usion, prel-ude (noun), vol-ume, sal-ute*, etc.

The difficulty of combining *y* with the point consonants *t, d, n*, manifests itself in the vulgar pronunciation of "toon" for *tune*, "dook" for *duke*, "noo" for *new*, etc.

Orthoëpic authorities give no sanction to these changes, consequently the full sound of *u* should be preserved, as in *Tuesday*, *tutor*, *stupid*, *durable*, *duplicity*, *neuter*, *news-paper*, etc.

The sound of *s* before *y* is, on the same principle, a difficult combination. Words and syllables in common use have given up all attempts to preserve the purity of the alien elements, and allowed a phonetic compromise to be made by the substitution of the intermediate sound of *sh* for the sound of *sy*. Thus in the terminations *cial*, *tial*, *sion*, *tion*, *tious*, etc., the single sound of *sh* has taken the place of the two elements which were originally pronounced in these syllables. So, also, in the common word *sure*, and its compounds *assure*, *insure*, etc.; and in the termination of the same orthography, in *fissure*, *tonsure*, *pleasure*, *leisure*, etc.; as well as in *issue*, *tissue*, etc., the *u* has lost all trace of an initial *y*. To this category is to be added the word *sugar*. But less familiar words retain the respective sounds of *s* and *y*, notwithstanding their want of fluency, as in *sue*, *pursue*, *suit*, *suitable*, *super*, *superior*, *sudatory*, *assume*, *resume*, etc. The tendency, however, to avoid the tongue-twisting combination is manifested in the vulgar pronunciation of "soo" for *sue*; "soot" or "shoot" for *suit*; "sooperior" or "shooperior" for *superior*, etc.

An American peculiarity in pronouncing *u* makes the first element the vowel *e*, instead of the consonant *y*; so that the sound is a true diphthong—not *yoo*, with accent on the last element, but *eeoo*, with accent on the first element; as in *few*, *view*, *new*, etc., pronounced *feoo*, *veoo*, *neoo*, etc.

In a few words where the sound of *sh* has taken the place of *s* before *y*, the *y* is not quite lost sight of, but lingers in the form of the *y*-glide, as in *specie*, *species* (not in *specious*), *tertian*, *Asia*, *Persia*, etc.

The sounds of *s* and *sh* come, in some words, rather too close together for euphony, and speakers are often perplexed as to which of the sounds to use. Thus, in *pronunciation*, *association*, *denunciation*, *negotiation*, etc. In such cases, the sound heard in radical words is retained in their derivatives. Thus, *pronounce* and *denounce* having the sound of *s*, we say *pronunciation* and *denunciation*; but the words *propitiate*, *negotiate* and *associate* having the sound of *sh*, we say *propitiation*, *negotiation* and *association*. In the last word the repetition of one of the hissing sounds, *s* or *sh*, cannot be avoided; and, wherever we can, we should follow where a *principle* leads. Principle dictates the sound *association*, and not *association*.

The English language has been supposed to make use of a greater than the average proportion of hissing sounds. *S* is our inflectional letter both for the plural of nouns and the third person singular of verbs; but the sound of *s* is, in a large proportion of cases, vocalised into *z* or *zh*. A phonetic comparison of English, French, Italian and Spanish gives this result: The sibilants actually sounded occur in these languages in the ratios of 60 in French, to 65 in English, 70 in Italian, and 110 in Spanish. Our decried English is thus proved to be more hissed at than hissing.

The consonants *w* before *oo*, and *y* before *ee*, are somewhat difficult of utterance; so that many speakers pronounce "ooman" for *woman* and "ear" for *year*. *W* and *y*, like all other consonants, can be formed without voice. The non-vocal *w* is of common occurrence, as in *why*, *what*, *when*, *which*, *whether*, etc. Some orthoëpists consider the sound of *wh* to be equivalent to *hoo*; but this is an error; otherwise, the statement "I saw the man whet

the knife " would be the same phonetically as " I saw the man who ate the knife "—a very different fact. Londoners confound *wh* with *w* and say " witch " for *which* ; " wile " for *while* ; and " weather " for *whether*.

The non-vocal *y* occurs only before the name-sound of *u* ; as in *hue*, *huge*, *human*. Sometimes, however, this sound is used unintentionally in other positions than before *u*, as in the sentence " He that hath ears to hear, let him hear," which is to be heard any day from London curates as " Ee that 'ath yahs to yah, let 'im yah."

Perhaps the most singular of all dialectic peculiarities is the English perversity in reference to the aspirate *h*, which is as carefully inserted where it should not be heard as omitted where it is required. The inhabitants of Shrewsbury are said to have the unenviable supremacy in this characteristic, although it is hard to conceive how they could surpass the native Londoners.

The letter *h* is correctly silent in the following five words, and their derivatives : *heir*, *honest*, *honour*, *hour*, *humour* (the last word in its ordinary sense, the *h* being pronounced in the medical term " humor"). The word *humble* is, also, in many of our dictionaries, marked with silent *h* ; but custom wavers, and will probably establish the more regular, and everyway the preferable pronunciation, *humble*. In every other English word with initial *h*, such as *herb*, *heritage*, *homage*, *hospital*, *hospitable*, etc., the aspirate should be heard.

The sound of *er*, *ir*, *yr*, as in *her*, *sir*, *myrrh*, is a characteristically Anglican one, closely resembling, but not the same as, the sound of *ur*. In Scotland, in Ireland, and in America, three different pronunciations of *er* are heard. The *r* in the English and American syllables is a glide ; and in the Scotch and Irish syllables it is a consonant. In such

words as *cherish*, *merit*, *very*, *merry*, etc., and *lyric*, *spirit*, *virulent*, *mirror*, etc., the vowels have their regular "second" sounds, and the *r* is a consonant. Established custom is, unfortunately, inconsistent in reference to words containing *er* and *ir*. Thus the sound in the radical word is retained in the derivatives, in *stir*, *stirring*; *prefer*, *preferring*; but not in *err*, *erring*, *error*, *errant*, etc. No wonder, therefore, that speakers are often perplexed as to the pronunciation of such words as *sirrah*, *stirrup* and *sirup*; some giving the "second" sound of *ī*, and others the sound of *ir*.

Another class of words, respecting which principle and practice are considerably at variance, consists of adopted foreign words. These, when first introduced into our language, naturally come in the phonetic dress of their native tongue; but when the words have become naturalised by use, their foreign garments are laid aside, and replaced by the ordinary attire of English sounds. The change is merely a question of time. To an English complexion all such words must come at last. Whether, therefore, we say *toma(h)to* or *tomāto*, *banā(h)na* or *banāna*, *promena(h)de* or *promenāde*, *chara(h)de* or *charāde*, depends on whether we consider the words as foreigners, or as naturalised citizens. Fashion and affectation preserve the foreign sounds of words long after the terms have been incorporated in our familiar vocabularies. It seems to be thought more scholarly to speak of a "va(h)se" or "va(w)se," than a *vāse*; and of an "*envelope*" (French) than of an *ēnvelope*; but the words must ultimately come to match with other words of the same orthography; and individual example can only delay and not avert the transformation.

The speaker's guide is expressed by Pope:

"In words, as fashions, the same rule will hold,—  
Alike fantastic, whether new or old;  
Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside."

In application of this principle, and in view of the ultimate destiny of imported words, the rule may be adopted to Anglicise the pronunciation of words wherever the doing so is free from the objection of singularity.

An anomaly has recently been introduced of pronouncing such words as *Celt*, *celtic*, *Cicero*, with the sound of *k* instead of the ordinary "soft" sound of *c*. This is, no doubt, a reversion to the original pronunciation of the words, and therefore unobjectionable; but those who adopt it are bound to change the orthography to *Kelt*, *keltic*, *Kikero*, and not do needless violence to one of the few phonetic rules of our language. The spelling "*Cicero*" with the pronunciation "*Kikero*" is a monstrosity.

A most remarkable theory of elementary pronunciation was propounded in a recent report of one of the American Institutions for the Deaf and Dumb. The statement by the principal of the institution is that he had made a discovery, the description of which follows in his own words:

"This principle can be briefly stated to be, that aspirate sounds are made by exhalation, while vocal sounds are made by inhalation. Thus the sound of *p* is made by closing the lips, parting them, and expelling the breath. The sound of *b*, on the contrary, is produced by the attempt to draw in the breath, while the lips are closed. The sound of *m* is made by closing the lips and expanding the chest by drawing in air through the nose."

The application of this theory would undoubtedly revolutionise the teaching of articulation and speech-reading, by rendering speech altogether impossible either to the deaf or the hearing. It is difficult to believe in the reality of such an absurd promulgation, more especially by a teacher; but there it stands where any one may read it, in the report for 1882 of the "New York Institution for the

Instruction of the Deaf and Dumb." If any one fact is established beyond controversy, it is that all speech, whether vocal or whispered, is formed of breath in outward flow; and that the replenishment of the lungs by influx of air takes place during the pauses of sound. The important practical point to be attended to, is to take care that this necessary influx shall be silent, regular, and sufficient.\*

The principle must never be lost sight of that consonants require the articulating organs to be separated in order to finish the element. Attention to this point will secure to speech the beauty of distinctness, a quality wanting which the finest composition loses its effect, and the highest oratorical talent is obscured. The Rev. Mr. Austin, in his admirable book, the "*Chironomia*," compares the words of a good speaker to "beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck by the proper organs, distinct, sharp, in due succession, and of due weight." To realise this description is to perfect the mechanical part of speech.

One broad principle of organic action remains to be noticed. The lips and the tongue are apt to be pushed from position to position with an ungainliness of effect unless they receive room for a lightness of play by a preliminary separation of the organs. The precept, then, is: Always open the mouth before you begin to speak. Whatever initial element you propose to pronounce, the first action of the organs, essential to distinctness and lightness of articulation, is an opening of the mouth.

Italian teachers of singing have long found fault with their English pupils that they would persist in singing through their teeth. Speaking through the teeth is still a

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\* See "*Respiration in Speech*."

prevalent fault in England, much more so than in America. But it is not to this that reference is made. Many of the actions of the mouth require the teeth to be brought very close, although never quite in contact. Let the jaws approximate without restraint when necessary, but give them always a free opening at the commencement of any utterance. Suppose the word you are going to pronounce to be a cake of gingerbread ; open the mouth as if to prepare for a good bite, and then proceed until you come to a pause. This simple action will cure speaking through the teeth, and contribute sharpness, grace, and other good qualities to pronunciation.

## IV. ENGLISH PHONETIC ELEMENTS.

The following arrangement exhibits all the English Phonetic Elements, in a scheme of Roman letters, by means of which every detail of English pronunciation may be exactly represented in ordinary type.

The mark (–) over vowels denotes the “long” or name-sounds of the letters; the mark (u) denotes their second or “short” sounds; the mark (^) denotes the sounds of the vowel-letters before *r*; and a dot under vowels denotes “obscure,” unaccented sounds. The digraphs *ah*, *ay*, *aw*, *oo*, *ow*, *oy* are associated with their most usual sounds, so as to make phonetic transcription as little as possible different from ordinary orthography.

## VOWELS.

## FIRST SOUNDS.

<i>Elements.</i>	<i>Illustrative words.</i>	<i>Elements.</i>	<i>Illustrative words.</i>
1    āy	ale, day, weight.	5    ōw	old, know, beau.
2    ā	aerial, hesitate.	6    ō	obey, also.
3    ē	eel, seal, field.	7    ū	use, beauty, ague.
4    ī	idle, try, height.	8    ōo	too, through, true.

## SECOND SOUNDS.

9    ă	am, carry.	12    ǒ	on, sorry.
10    ě	end, merit.	13    ŭ	up, hurry.
11    ĭ	ill, spirit.	14    ǝo	foot, put.

## SOUNDS BEFORE R.

15    â	care, fair, there.	17    ô	ore, pour, floor.
16    { ě	her, earn.	18    û	pure, cure.
{ ĭ	sir, firm.	19    ǝo	poor, tour, sure.

## ADDITIONAL SOUNDS.

20    ăh	ask, bath.	24    aw	wall, saw, ought.
21    ah	ah, heart, father.	25    ow	how, house; bough.
22    ah <sup>y</sup>	ay, naive.	26    oy	boy, oil.
23    ăw	watch, want.		

## OBSCURE SOUNDS.

<i>Elements.</i>	<i>Illustrative words.</i>	<i>Elements.</i>	<i>Illustrative words.</i>
27 a	a, total, collar.	30 o	-or, con-, com-.
28 e	-less, -ness, -ment.	31 u	-our, -tion, -tious.
29 i	the, 'ace, -age, -ain.		

## CONSONANTS.

## NON-VOCAL.

32 h	hand, perhaps, vehement.	38 th	thin, hath, athwart.
33 yh	huc, human.	39 f	fine, knife, laugh.
34 wh	why, awhile.	40 p	peep, supper, hope.
35 s	say, cell, scene.	41 t	ten, matter, mate.
36 sh	wish, mission, notion.	42 k	key, cat, <del>back</del> , quite.
37 ch	each, fetch, church.		

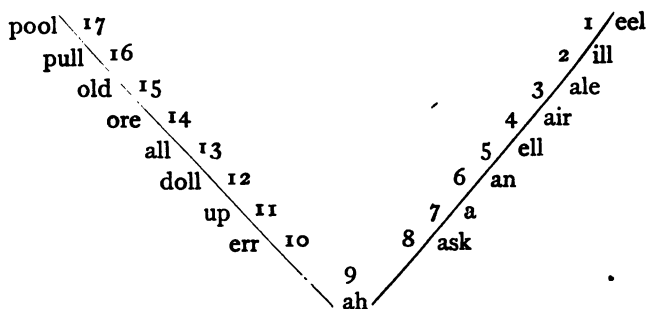
## VOCAL.

43 y	ye, yes, use.	52 dh	then, with, other.
44 w	we, way, beware.	53 v	vain, love, of.
45 r	ray, free, screw.	54 b	babe, rub, robber.
46 r	air, ear, ire.	55 d	did, middle, made.
47 l	let, seal, mile.	56 g	gap, gun, plague.
48 l	lure, lute, lucid.	57 m	may, blame, hammer.
49 z	zeal, as, rose.	58 n	no, tune, banner.
50 zh	vision, pleasure, rouge.	59 ng	ring, ink, uncle.
51 j	jail, jest, join.		

The letters *c*, *q*, *x*, do not appear in the above scheme, because their sounds are represented by *s* and *k*. The letter *g* appears with its "hard" sound only, because its "soft" sound is represented by *j*. The letters *ch* and *j* are retained with their ordinary associations.

Of the seven consonants denoted by digraphs, the sounds of *wh*, *th*, *sh*, *ng* are very regularly associated with these letters; but the sounds intended by *yh*, *dh*, *zh* are never so written in ordinary orthography.

The following tabular arrangement of English vowels will be found convenient, as showing the serial relations of the sounds.





## V. ALPHABETICS.

Speech is altogether a very wonderful thing, in its processes as well as in its effects. Whether we adopt the theory that a primeval language was divinely communicated to the first human family, or that language has been from the beginning, what it certainly is now, the creation of man's invention stimulated by social necessities, we must equally recognise its mechanical nature. All human utterances may be resolved into elementary sounds; and all the varieties of elementary sounds in different languages are the result of definite mechanical adjustments of the organs of speech. The organs are the same in all men; and, consequently, every man possesses naturally the ability to speak any or every language.

The difficulty of analysing words into their elementary sounds has been found exceedingly great, on account of the evanescent nature of the sounds, and the minuteness of the organic changes by which they are modified. We learn to speak by imitation, and we acquire by single perceptions a knowledge of words, the utterance of which involves very complex organic operations; and the latter are performed by habit, without our knowledge of the mechanism on which we act. Not one person in a hundred could explain the means by which he pronounces the simplest word.

We do not feel the inconvenience of this ignorance in connection with our mother-tongue, for at the period when we learn to speak we are altogether dependent on the faculty of imitation; but, at a later period, when we task ourselves to the acquirement of foreign languages, under the guidance of our intellectual powers, and when the instinct of imitation has faded in the development of higher faculties, we become painfully conscious of the inconvenience of not knowing

how we speak. Our organs have become habituated to the formation of a certain set of sounds, in a certain order, and we cannot, without much labour, pronounce the very same sounds in a different order, or make the minute alterations in the working of our lips and tongue which are essential to accuracy in the utterance of another language.

The difficulty is further increased by the associations of letters and sounds. In different languages, the same letters are conventionally assigned to different sounds ; or familiar sounds are associated with letters to which we have been accustomed to attach a different value, and there is no natural connection between the literal sign of any sound and the organic action which produces the sound. Alphabets have been adopted and modified to suit local convenience, and on no acknowledged principle of fitness between letters and sounds ; and the result is that the very object of alphabetic writing has become lost in the confusion of letters.

An alphabet that should furnish a distinct character for every sound in the whole circle of languages was, for long, a dream of philologists ; but this difficulty prevented its realisation, namely, that the sounds of languages, their number, their nature, their analogies, their differences. baffled investigation ; while, of the small number of elements respecting which there was agreement among authorities, the exact relations of the sounds to each other could not be satisfactorily determined. Scholars and travelers had brought their knowledge of strange tongues to bear upon the solution of the problem of a universal alphabet, but without an approximation to success. In 1854, a conference of European scholars assembled to discuss the question ; and after four meetings, in which they could agree upon no more than seventeen elementary sounds as sufficiently definite to be included in the proposed universal

alphabet, they separated, leaving this record in their fourth and final resolution :

“ There was a unanimous feeling that it would be useless and impossible to attempt to find for each possible sound a different graphic sign ; but that a sufficient number of typical signs being formed, each nation or province would attach to them their own shade of sound in their own language nearest to it.”

“ Impossible ” is a rash word for science to pronounce ; for this impossibility was, ten years afterwards, an accomplished fact. The record, however, stands, that, by means of a collation of alphabets (the only method then thought of), a universal alphabet was impossible—was not even to be hoped for.

The reason will be found in this, that letters represent nothing real. The English *H*, for instance, is the Greek and Russian *ε* ; the English *P* is the Greek and Russian *ρ* ; and, so far as natural fitness is concerned, any one letter in the alphabet might have been any other. A principle remained to be discovered by which letters are made to represent absolute qualities of sound, so that, in whatever language a letter may be used, its phonetic power is identical. And, more than this, every distinguishable shade of sound can now be provided with its own graphic sign, so that dialects, and even individual peculiarities of utterance, can be represented as clearly as the standard orthoëpic varieties in languages. And still more than this : every letter in the physiological alphabet exhibits in its shape a symbolic representation of the organic positions which are the mechanical cause of its peculiar sound, so that the letter is its own interpreter, and verbal combinations of letters constitute a real “ visible speech ” as exact as utterance itself. Nor is this all ; for however numerous may be the differences dis-

cerned among the elements of scattered languages, they are all representable by means of radical signs no greater in number than the letters of the English alphabet.\*

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\* See text-books of Visible Speech.

## VI. THE FUNCTION OF THE PHARYNX IN ARTICULATION.

Many of the principles originally evolved in the Author's "New Elucidation of the Principles of Speech and Elocution," published in 1849, have since been reproduced under various authorships; but one principle of primary importance seems to have escaped similar appropriation. This is the function of the pharynx in articulation. This subject was thus introduced in the work above referred to:

"All actions of the vocal organs which partially or wholly obstruct, or which compress, the breath or voice, are called Articulations (or Consonants). The necessary effect of such obstruction or compression is a degree of explosiveness in the breath when the conjoined or approximated organs are separated. Hence arises an element of audibility produced by or within the *mouth*. \* \* \* When the current of unvocalised breath is altogether stopped by organic contact—as in *p, t, k*,—the only audibility that the letter so formed can have is the puff or explosion which follows the separation of the organs. This must, therefore, be clearly heard or the letter is practically lost. In the mode of producing this little effect lies one of the most important principles of speech—a principle on the right application of which depends much of a speaker's distinctness, and all his ease. \* \* \* Here lies the point of importance. If only the breath in the mouth, and not any from the lungs, be ejected, a distinct, sharp, quick percussion will be heard, which gives to these breath-articulations all the audibility of which they are susceptible. \* \* \* The want of pharyngeal power manifests itself by distension of the lips and cheeks for *p* and *b*; by incontinency of breath for *t, k, d, g*; by laborious actions of the chest to create the explosive audibility of these letters; by scattering the saliva for *s, f*, and other continuous elements; and by general indistinctness of articulation. \* \* \* It is the want of power to retain the breath after consonants which causes the great difficulty that stammerers experience in joining consonants to succeeding vowels. They will often get smoothly over the consonant and stumble at the vowel. They must bear in mind that the breath in articulation is exploded from the mouth and not from the chest. The space within which the air is compressed is *above* the glottis, and the effect of the compression must not be communicated below the glottis."

### 38 FUNCTION OF THE PHARYNX IN ARTICULATION.

These quotations show something of the scope of pharyngeal action in articulation. Forty years of professional practice have confirmed these early views as to the fundamental importance of this subject. The theory is therefore confidently reiterated, that: Consonantal action should be entirely oral and pharyngeal, and that the purity of the voice should not be interfered with by the actions of the mouth. The voice-organ and the articulating organs are entirely separate and independent; and the elements of their respective utterances are not coalescent, but merely sequent, however rapid and close may be their apparent connection. The quality of distinct, sharp, clear-cut articulation depends on the due separation of the functions of the vocalising and the articulating organs. The vocal sound seems to be unbroken, because the actions of the tongue and the lips, while interwoven with it, do not interfere with it.

Singing exemplifies this perfectly, in the delivery of great artists, whose tones flow on in uninterrupted purity, while every syllable of the concurrent language is heard with absolute precision. But this perfection is rare. And equally rare is that light and crisp articulation in speech, which gives such a refined pleasure to the hearer, although the source of it he may not divine, nor the speaker himself be conscious of it.

All singers and all speakers may attain this bright excellence of articulation by forming consonants with the economic impulses of the pharynx, instead of the wasteful expulsions of breath from the chest. Music has furnished us with charmingly suggestive "songs without words," but singers should be ashamed to merely instrumentalise their songs upon the organ of voice, as if the music were everything and the words nothing. This unintellectual theory is

sometimes avowed by singers; but it only displays ignorance of the highest art in song.

The element of audibility in oratory, as in singing, is the voice; but the voice carries with it to the remotest corners of church, hall or theatre, the articulations of the mouth, which, of themselves, would be inaudible over such an area. Let the fact be noted that this beautiful result, when most perfectly attained, does not involve laborious effort, but, on the contrary, is accomplished with a minimum of labour and fatigue, on the part whether of speaker or singer.

The conversational voice is seldom purely sonorous; being depraved in quality by a slurring breathiness of consonants. When the speaker carries this conversational voice into oratory he cannot make himself understood by hearers a few feet from the platform. His syllables run together into a confused mass, which requires the closest attention to disintegrate it into sense. A speaker trained to the proper use of the pharynx in articulation—or one who has happily acquired the knack instinctively—is clearly intelligible at the farthest limits to which his voice can reach; and he has, besides, a power of adapting the volume of sound to the space to be filled, by the unfatiguing impulses of the diaphragm. Many speakers with stentorian voices that could fill the largest hall, attempt in vain to speak intelligibly, even to a small audience; while others, with comparatively thin, small voices, find no difficulty in speaking satisfactorily to a large assemblage. The difference lies altogether in pharyngeal action, which, in the latter class, clearly defines every syllable of sound; while, in the former class, what reaches the ear is little more than noise.

#### 40 FUNCTION OF THE PHARYNX IN ARTICULATION.

"It is difficult to make this subject sufficiently clear by a brief description; and it would be still more difficult, perhaps, to get the generality of readers to study a lengthened explanation; but, with a little thought and a little experiment, what has been said will suffice."\*

The practical value of the theory of pharyngeal action, above outlined, cannot be too strongly impressed on professional students. It is, indeed, the key to excellence of articulation, in speech or song.

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\* "A New Elucidation," etc., p. 42.

## VII. THE RELATION OF TONES TO LANGUAGE.

The Relation of Tones to Language is a subject of great fundamental importance. Clear ideas on this point should have the effect of commending the study of the art of delivery to all whose professional prospects involve the exercise of the voice.

The term Elocution — which originally meant the choice of words — refers solely, in modern use, to the delivery of language ; to manner, as distinct from matter. Elocution may be defined as the art of bringing out that which is within ; that is to say, in a double sense, within the words, or the thought intended by the writer ; and within the speaker, or the feeling awakened by the thought. Elocution is only a part of the art of delivery ; for composition and all the departments of rhetoric are subsidiary to the same end ; but Elocution is complete in itself, although part of a greater whole. It includes all the audible and visible signs of that spiritual language which words are too gross, too slow, and too imperfect to express. The elements of this language are tones, looks, gestures, pauses, and gradations of time and force ; and the instrument of utterance is the whole physical frame.

The true objects of elocutionary study are only two : the mastery of the instrument of expression, and the discernment of the principles of expression. The avenues of utterance must first be made clear ; then that which is within the mind will find its own way out, its own way being, besides, in any given case, the best of all ways.

This doctrine is not that which has been commonly taught. The aim has been to create a uniformity of manner among different speakers ; to make a class of students, as it were, give forth the measured unisons of barrel-organs. In con-

sequence of the mimetic trifling which has thus, unfortunately, become associated with the very name of Elocution, the study of the art has been too generally misprised, and most neglected exactly where it was most needed. For this misfortune a false theory is fundamentally to blame; the theory, namely, that the tones of the voice in speech are governed by the constructive forms of language. A thought may be expressed in various ways, according to the motive, the taste, or the caprice of the writer; but the theory of sentential intonation prescribes a delivery which is not governed by the thought, but by the language only; one or other of a set of tunes—as we may call them—being supposed to be appropriate to every given form of construction. These sentential tunes are not all, nor is any one of them always, at variance with nature; but the assumed association between construction and intonation, from which they are derived, has no existence. Any kind of sentence, and any part of a sentence, may be pronounced with any possible variety of tone, and still, in certain circumstances, be natural. Thus we often interrogate with the words of assertion, and assert with the language of interrogation; and by the very same arrangement of words we distinctly convey either an entreaty or a command. Language is constantly modified and interpreted by tone; so that one of the commonest facts in connection with speech is that verbally we may say one thing, and yet, by delivery, be clearly understood to mean another.

The misleading principle of governing the voice by forms of language has done much to hinder the progress of elocutionary science. It has prevented learners from thinking on the subject, and has rendered pedantic and ridiculous the delivery of many, who, if they had been left to the exercise of their own instincts, might have become good

speakers. With most persons the manner of utterance has become denaturalised by the neglect of vocal principles at school, and the meaningless way in which school-exercises are allowed to be delivered. The ear is thus rendered unappreciative, and the faculty of apprehension is itself impaired.

The only difficulty in the application of tones to language lies in the discrimination of the tones themselves; not in the knowledge of when to apply this or that tone, but in the ability to produce any tone that may be desired, and to recognise any tone that may be produced. The gamut of tones should be familiar to every ear and to every voice, and that not so much as the result of direct instruction, as from mere observation and daily habit in the common school. But, instead of coming to the subject with trained ears, learners, as a rule, are unable to distinguish the radical difference between pitch and inflexion.

In touching the keys of a piano, the differences which we discern are differences of pitch; the notes constituting, as it were, a flight of steps which we may ascend or descend. But each step is level. All musical notes consist of such steps, of greater or less height; and melody consists in leaps, or sometimes in partially gliding transitions, from one level to another. Speaking tones, or inflexions, have the same variety of ascent or descent, but without steps. They slide directly upwards or downwards, or they undulate with a mixture of ascending and descending curves, but they are always in rising or falling progression, and never entirely level. A glide in music is a step with the angle rounded off; a speaking inflexion is a continuous curve; it has no angle at all. Such is the mechanism of individual inflexions; but the principle requires to be carefully noticed: that the voice must not slide from

one inflexion to another. From the point at which one terminates, the voice must *leap* to the higher or lower point at which the next inflexion commences. Every impulse must be separated in this way, to mark the boundary of its expressiveness. Otherwise, the unbroken swinging of the voice from inflexion to inflexion produces that commonest of all vocal faults called "sing-song."

Another principle of equal importance is: that there must be a unity of inflexion throughout every accentual phrase. The vocal movement begins on the accented syllable, and the same tone, or flexion, must be continued or repeated subordinately upon all the dependent syllables or words that follow the accent. Thus:

Simple Rise.	{	To-morrow?
		To-morrow, didst thou say?
		To-morrow, didst thou say, Horatio?
Simple Fall.	{	Methought
		Methought I heard
		Methought I heard Horatio say.

These are instances of a single vocal turn expanded over a series of words. This principle, essential to the natural delivery of language, applies equally to compound as to simple inflexions. Thus:

Compound Rise	{	Y
		Y can raise no money
		Y can raise no money by vile means.
Compound Fall	{	You
		You are the author
		You are the author of this conspiracy.

The characteristic turn is in all these cases developed on a single syllable, and the termination of the tone is expanded over all the dependent syllables or words. This preservation of the accentual inflexion is necessary to bring out the one thought in the sentence; whereas, diversity of tones in a single accentual phrase would neutralise and destroy expressiveness. It is not always easy to discover the meaning that lies involved in words; but a public reader cannot be indefinite. He must determine and express precise intention in every phrase. Delivery will express something whether he will or no, and it will show nothing more clearly than the absence of a settled meaning in his own mind.

The true Relation of Tones to Language is, fortunately, susceptible of direct experimental proof. There are but three constructive varieties of sentences: Assertive, Interrogative, and Imperative. Take one sentence of each kind and pronounce it with all the various modes of vocal inflexion, and a difference of meaning will be recognised in each illustration. This difference cannot be due to the form of words, because that remains the same, and can only, therefore, be owing to the inherent expressiveness of the tones.

Test this, first, with Assertive language:

"It is reasonable"—This is the tone of ordinary unemphatic statement; = "I admit the fact."

"It is reasonable"—This tone adds to affirmation the force of dogmatism; = "The fact cannot be disputed."

"It is reasonable"—The sentence is now no longer assertive in effect, but by tone converted into a query; = "Don't you think so?"

"It is reasonable"—The tone, still interrogative, has the added force of exclamatory appeal; = "Can there be a doubt of it?"

"It is reasonable"—The expression is no longer either assertive or interrogative; the tone conveys a qualified affirmation, suggestive of a contrary consideration; = "But impolitic" (or some such antithesis).

"It is reasonable"—In this case the tone suggests that contrary considerations have no force; = "Notwithstanding what has been urged."

Take now an Interrogative form of words:

"Are you satisfied?"—This is the tone of ordinary inquiry; = "Please inform me."

"Are you satisfied?"—This tone adds to inquiry the force of incredulity or surprise; = "Can you possibly be so?"

"Are you satisfied?"—Here the interrogative words have become assertive by tone; conveying the speaker's confidence as clearly as by the equivalent words "You ought to be so."

"Are you satisfied?"—This tone combined with interrogative words is very expressive; suggesting that some drawback may have been overlooked.

"Are you satisfied?"—This is a very common and suggestive combination, conveying a reference to doubt or difficulty that may have been previously entertained.

The only remaining form of construction is the Imperative, as in the sentence

"Give an answer"—That tone is injunctive; = "I wish you to do so."

"Give an <sup>^</sup>answer"—That is mandatory; = "I demand that you do so."

"Give an <sup>^</sup>answer"—That is appellatory; = "Will you please to do so?"

"Give an <sup>^</sup>answer"—That is exclamatory or indignant; = "How can you expect it?"

"Give an <sup>^</sup>answer"—That is warning; = "Do so on your peril."

"Give an <sup>^</sup>answer"—That is impatient and peremptory; = "Do so without evasion."

The principle of vocal expression may be further tested on single unconnected words, which will be found by tone alone to convey the force of sentences. Thus :

"Indeed".... = Is it?

"Indeed".... = Can it be?

"Indeed".... = It is.

"Indeed".... = It must be.

"Indeed".... = It may be, but — etc.

"Indeed".... = It is, notwithstanding — etc.

These radical varieties of speaking tones are, like the colours in the prismatic spectrum, few in number, but in their effects and shadings they are as diversified as the countless hues derived from the small gamut of primitive colours.

The preceding examples show conclusively that, while language and tone mutually modify meaning, tone has an expressiveness of its own. Discarding the modifying in-

fluences of language entirely, we arrive at the following fundamental principles of vocal expression :

(1) A Rising tone is Prospective, or anticipatory of meaning.

(2) A Falling tone is Retrospective, or completive of meaning.

(3) A Mixed or Undulating tone is Suggestive, or inferential of meaning.

(4) An approximately Level tone is Reflective, or suspensive of meaning.

Wherever our meaning is dependent on something to follow, although the sentence may have come to a full stop, our tones point onward, — they rise ; wherever our meaning is contained in what has been said, although there may not be even a comma written, our tones point backward, — they fall ; wherever our words mean something different from their common acceptation, our tones are suggestively mixed ; and wherever our meaning is uncertain, or indefinite, our tones are proportionally inexpressive and level.

Language, then, is dependent on tone for the sense in which it is to be understood ; and there is no necessary correspondence between the form of a sentence and the manner of its delivery. The assumption of some such connection is the cause which makes reading, in general, so different from speaking.

Speakers do not speak in periods. They have no thought of commas or semicolons ; they utter ideas ; and in developing these, the distinctions of loose and compact sentences, inverted, direct, and other forms of construction, never enter the mind. So it should be with readers. They need take no thought of the kind of sentence they have to deal with, but simply ascertain its contextual meaning,

master its intention, and give *that* utterance in precisely the same manner, whatever may be the rhetorical form of the language.

In connection with the definition before given of Elocution, as the art of bringing out that which is within, the inference is by no means intended that the study of Delivery makes no addition to the stores of knowledge; but only, that its object is not accumulation, but distribution. There is much of real intellectual acquisition in the principles of Expression. There is a vocal Logic,—there is a Rhetoric of inflexion,—there is a Poetry of style, and a Commentator's explanatoriness of modulation; all of which are combined in effective delivery.

How often have we heard an address, combining all the graces of literary style, but which we would have much preferred to read for ourselves, so constantly was the attention taken from the subject by the peculiarities of the speaker. Archbishop Whately has observed, as one of the characteristics of a good delivery, that the more perfect it is the more will it withdraw attention from itself and escape either the censure or the praise of the hearers. The offence is, therefore, equally great whether we “overdo” by ostentation, or “come tardy off” by defect; and all who would merit the distinction of being natural speakers will avoid everything which could militate in either way against the effect which it is their intention to produce.

Different ends justify the most varied and even opposite means; and the manner which would be justly approved in debate might be extravagant in narrative, irreverent in prayer, tame in passion, and variously objectionable in many circumstances. Nothing that does not violate natural principles can be wrong in itself, and no style, however faultless, can be always right. Every manner has its ap-

propriate occasion, and there is thus the widest scope for the exercise of judgement and taste in "suited the action to the word" and "making the sound an echo to the sense." The gravity of some persons is irresistibly comic, and the mirth of others is perfectly saddening. Some entreat as if they were commanding, others inform as if they were inquiring. Sometimes we hear a magnificent organ of voice that meanders through its gamut with a total absence of definite purpose; and at other times we hear a thin, ill-formed voice coupled with a fine appreciation of sense. A proper training would, in such cases, discipline the unprincipled voice and energise the feeble one.

The varieties of what may be called elocutionary raw material are endless, and the processes of manufacture require to be modified accordingly. So, too, the finished product is almost as various as the raw material; depending, as it must in a great degree, upon original mental and physical endowments. Uniformity of result is neither possible nor desirable. This much, however, is attainable in common by all:—A knowledge of what contributes to effectiveness and of what is opposed to it; of "how to do" the former, and "how not to do" the latter; so that we may, at least, improve the powers we possess and turn them to good account.

The advantages of effective elocution may be assumed to be universally appreciated; but, strangely, the need of study to attain effectiveness requires to be vindicated against the objections of those who confound elocution with elocutionary Systems. Archbishop Whately, for instance, in treating of Delivery in his Work on Rhetoric has, unfortunately, given sanction to the detractions of prejudice. In his just abhorrence of the mechanical style of reading, inculcated by the sentential rules of elocutionary Systems,

he has carried his denunciation to the absurd length of condemning all attempts at methodical instruction. The sum of his advice is "be natural;" but he argues as if the acceptance of the precept would secure its application. He says, in effect, "Do not study how to be natural; do not attempt to discover the principles of nature; avoid all theorising as to the means; but simply be natural." This is, no doubt, the aspiration of every speaker, even of those who most miserably fail in their public efforts. All would be natural if they only knew how to attain that end. But the *modus operandi* is necessarily an Art, and must be studied as such. Art is not opposed to Nature, as the dictum of Archbishop Whately would seem to imply; and the Art of Elocution is but the application of principles which Science has deduced from Nature. Shakespeare expresses the true relation; his immediate reference is to the florist's art, but the truth he utters is of universal applicability:

"Nature is made better by no mean,  
But nature makes that mean. This is an art  
Which does mend nature,—but the art itself  
Is nature."

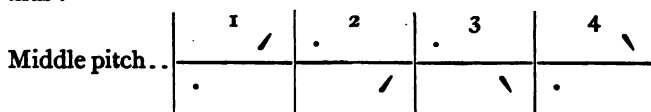


## VIII. THE TONES OF SPEECH.

The tones of speech are slides or flexions of the voice, to a higher or lower than the commencing pitch. The pitch of the tone is its accented part, and the sliding termination is unaccented. The most extended inflexion does not necessarily rise higher or fall lower than a shorter inflexion; but, in proportion to its emphasis, the tone is pitched lower for a rise and higher for a fall.





The two vocal flexions are susceptible of a very great amount of variety: (I) in the extent to which they rise or fall — which may be through the interval of a semitone or less, or through that of an octave, or more; (II) in the commencing pitch of the movement — which may be at any point within the compass of the voice. Thus a mere succession of ups and downs is relieved from any monotony of repetition by an endless diversity of pitch and range.





Another vocal principle — universally made use of, but instinctively, and without recognition — constitutes what may be called the Melody of speech: namely, that an inflexion, of whatever kind, is preceded by a tone which is high or low in *opposition* to the pitch of the inflexion. The effect of this preparatory opposition of tone is to furnish the ear with a measure of the height or depth of the inflective pitch, and to increase the apparent amount of its variety. This principle may be graphically represented thus:




1. Rising inflexion with high pitch: preparatory tone (.) low.
2. " " " low " " " high.
3. Falling " " low " " " high.
4. " " " high " " " low.

Applying this principle to the pronunciation of a word, something of the variety attainable by its means will be readily seen. The "preparatory" tone is, of course, itself inflected, and so the variety is farther increased as the curve of the latter is turned towards, or from, the accented inflexion. In this way, each simple inflexion yields four modes of pronouncing a single word. The emphatic force of the utterance is progressively stronger from the first to the last of the series. Thus:

*Rising:*  indeed  indeed  indeed  indeed.

*Falling:*  indeed  indeed  indeed  indeed.

The combination of the two vocal movements on a single syllabic impulse produces a pair of compound inflexions which exhibit the same inherent expressiveness. Simple tones accompany direct and simple language; compound tones accompany language which means more or less than the words themselves express. The contrasted tones in the compound suggest a contrast in sense, between the word used and some other word implied. Each compound inflexion adds to the expressiveness of its concluding slide an inferential suggestion in accordance with its commencing slide. Thus, a compound rise (which commences with a fall) involves a positive inference; and a compound fall (which commences with a rise) involves a negative inference; as:

Not  so....implying....but otherwise.

But  so.... " ....and not otherwise.

Each of the compound inflexions, like the simple ones, already illustrated, furnishes a series of four modes of pronouncing a single word. The emphatic force progressively increases from the first to the last of the modes. Thus:

*Rising:* \indeed    \indeed    \indeed    \indeed.  
*Falling:* /indeed    /indeed    /indeed    /indeed.

A double compound inflexion, or "wave," with a rising termination, (∨) completes the mechanical varieties of speaking tones. This very expressive tonic element is used wherever a compound fall is accompanied by incomplete sense or by interrogation. The sarcastic antithesis on the word "catalogue" in the following lines is naturally expressed by this wave.

"1 *Mur.* We are men, my lord.

*Mac.* Ay, in the catalogue ye go for men,

As hounds and greyhounds, etc.

*Macbeth*, Act III, Scene I.

The meaning of the slides is the same whether in simple or in compound inflexions. A tone with a rising termination expresses the speaker's indecision, or it appeals to the hearer; a tone with a falling termination expresses the speaker's decision, or it enjoins on the hearer.

The mechanical varieties of tones being so few in number, the student of speech may easily fix their expressiveness in his mind. The tones will probably be clearly apprehended and naturally produced, by the following experiment, which should be repeated until a successful result is attained. Pronounce the word "yes" so as to imply or suggest the succeeding words in this illustration:

Yes—<sup>/</sup>implying

“Do you really mean that?”

Yes

“

“I quite agree with that.”

Yes

“

“Possibly — but it may be otherwise.”

Yes

—

“Undoubtedly — for it cannot be otherwise.”

Yes

~

“Seemingly, at first — but query?”

## IX. THE INSTRUMENT OF SPEECH.

The speaking apparatus consists first of a reservoir for air ; secondly of a reed for forming sound ; and thirdly of a resonance-box susceptible of a great variety of modifying configurations. The air-reservoir is the cavity of the chest ; the sounding-reed is in the throat ; the resonance-box consists of the cavities of the pharynx and the mouth. By considering the instrument of speech in this simple manner, a clearer idea will be gained of the mutual relations of the organs of respiration, voice, and articulation, than by the most exact study of the organs themselves. Thus : the air-reservoir may be too contracted, or it may be insufficiently charged ; the reed may be out of order ; or some part of the resonance-box may be encumbered, or it may be leaky ; and corresponding imperfections will follow.

Speech consists of breath emitted ; and, consequently, inflation of the lungs must always precede utterance. A full inspiration dilates the chest in all directions, and when the lungs are really filled, they will be felt to expand the back as well as the chest. This may be taken as the test of complete inflation. Speaking and singing are alike in this respect : they are both processes of expiration ; and vocal exercise in either way is healthful and unfatiguing, in proportion as the lungs are kept well supplied with air, and replenished at moderate intervals.

It is a common error to suppose that the breath should be inhaled only at the commencement of a sentence ; and that, in proportion to the length of the period, should be the quantity of air inspired. The effect of such sentential respiration is to give disproportionate energy to the commencement of a period, and to cause the termination—which is generally the most important part—to sink into

feebleness and inaudibility. One of the best qualities of delivery is that of sustaining an equal volume of voice throughout the longest period; and this can only be done by frequent inspirations. Speech really uses very little breath, and the chest would be uncomfortably distended if the breath were held in at every pause. Pause should, therefore, be synonymous with change of breath. In this way, respiration, while supplying the artificial requirements of utterance, will, at the same time, fulfil its vital functions without interruption.

All audibility of respiration is due to contraction of the air-passages; these, therefore, should be perfectly expanded in inspiration, or the process will be disagreeably manifest. Some speakers breathe as if the fingers of a garrotter were compressing the windpipe, and every inspiration seems an appeal for sympathy with strangulation. This blemish should be carefully avoided. Nature has provided us with two channels for respiration—the nostrils and the mouth; the former to be used when the latter is closed, or engaged in fulfilling other functions, as in mastication; but in speech, both channels should be used, and, if neither of them is abnormally constricted, the fault of audible respiration will be easily prevented.

Anypart of the breath-channel, from the top of the windpipe to the lips, may be closed or contracted in any degree, at will; and these modifications are the mechanical cause of the various elementary sounds of speech. The windpipe is surmounted by a cartilaginous box, called the larynx, the component parts of which are susceptible of a multitude of minute adjustments affecting the size and shape of the interior passage. The lid of this box is divided in the centre, so that, when the central edges meet, the box is closed, as at the commencement of a cough; and when

they separate, by sliding to right and left, the passage is opened, in any degree, from the narrowest fissure to the full extent of the organ. The aperture of the larynx is called the glottis; and its edges are called the vocal ligaments.

Voice is simply the sound caused by the friction of the breath passing through the narrow glottis, and setting its edges in vibration. The length of the vibrating membranes, and the degree of their tension, affect the pitch of the voice, and relaxation of the vocal ligaments produces hoarseness.

The pharynx is the space between the top of the wind-pipe and the mouth. The degree in which the cavity of the pharynx is contracted or expanded affects the character and quality of elementary sounds. Thus the sound of *ah* results from the maximum enlargement of the space between the root of the tongue and the back of the pharynx; and the sound of *gargling* results from the narrowing of the same passage, by the close approximation of the tongue to the pharynx.

The pharynx communicates both with the nostrils and the mouth. Between these passages the soft-palate is suspended as a valve, by means of which the nostrils or the mouth may be closed or opened, separately or simultaneously. Both passages are closed in pronouncing *k*; the passage to the mouth is closed, and that to the nostrils opened, in pronouncing the final consonant in the word *song*; both passages are open in pronouncing the French sounds *in*, *on*, *un*, etc.; and the nasal passage is closed, and the oral passage open, in pronouncing ordinary vowel sounds.

The mouth consists of the passive organs—the palate and the teeth; and the active organs—the tongue and

the lips; by means of which the size and the shape of the oral cavity are altered at will, in a variety of degrees and modes. For example: a series of Back Vowels results from approximation of the tongue to the back of the palate; a series of Front Vowels from approximation to the front of the palate; and a series of Intermediate Vowels by approximation of the middle of the tongue to the roof of the mouth. The lips also modify the voice-channel, and yield a labialised or "round" variety for every vowel formed by the tongue.

Consonants are transitional closures or squeezings, or vibrations of portions of the breath-passage, in the throat or the mouth. The audible results are puffs or hisses of the breath, or flaps of the articulating organs. Closures with suction are also consonant elements in some languages. The material affected by consonant-actions may be vocal or non-vocal, and the emission may be through the mouth or through the nose. Another class of elements called "glides" occupy an intermediate place between vowels and consonants. For a full detail of the various elements of speech, the reader is referred to the appropriate Text-books.

Enough has been said here to show that the formation of speech-sounds is entirely mechanical, and that, therefore, any defect or peculiarity of utterance is perfectly susceptible of correction. The only difficulty lies in the total unconsciousness with which the acts of speech are generally performed. Master the instrument, and correction is easy. So, too, the peculiar sounds of foreign languages may be acquired in vernacular perfection by those who will first learn their mechanism, and then overcome old tendencies, or the *vis inertia* of unaccustomed organs, by a moderate amount of elementary exercise.

One other point remains to be noticed in connection with the organs of speech, namely, the action of the jaw. The jaw has perfect independence of motion in every direction, but in speech it should move only vertically. Alternating vertical motions may be either down and up, or up and down, according as the force of the action is in one or the other direction. The jaw moves down and up in mastication ; but in speech its action should be always the reverse, or up and down. The fall of the jaw should be gentle, as if by its own weight ; and it should never quite come in contact with the upper teeth.



## X. RESPIRATION IN SPEECH.

The amount of air ordinarily inspired for vital wants is insufficient for the necessities of energetic speech. A full inspiration, expanding the chest in all directions, should be made by a speaker at all long pauses ; but at shorter pauses he will not neglect additional replenishments so as to keep the bellows of his speaking machine from collapsing during the longest outflow. The fact is elsewhere referred to \* that no labour is required to fill the lungs ; atmospheric pressure will accomplish this, if only the aperture of the windpipe is open, and the elastic walls and base of the chest are free to distend.

Inspiration in speech may take place either through the mouth, or through the nostrils, or through both passages simultaneously. The nasal passages open into the cavity behind the soft-palate, so that both the oral and the nasal channels unite above the entrance to the windpipe. A large supply will, obviously, be more speedily taken in through both external openings than through either of them singly ; and in order to breathe exclusively through one of the passages, the other must be closed.

The mouth may be effectually closed without shutting the lips ; all that is necessary being to put the tongue in a " shut " consonant position, as for *t* or *k*. But there is no need to close the mouth-passage during oratorical breathing. The speaker should attend only to the expansion of the chest as a bellows. One does not stop up the nozzle of the bellows when he lifts the board, but the air is allowed to go in as it can, by both nozzle and valve.

Under certain circumstances, breathing through the nostrils, to the exclusion of the mouth, is the preferable

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mode. The air in traversing the cavities above the palate, is tempered before it reaches the throat; and this is important when the atmosphere is unfavourable to delicate organs, and especially when a sudden change of temperature has to be encountered; as when passing from a heated room into the outside air. A habit of nasal breathing is then, undoubtedly, to be recommended on sanitary grounds. But in the comparatively equal temperature of an assembly-hall, church or theatre, no danger is to be apprehended from the mouth-breathing, which is a necessity to the comfort and the effectiveness of the speaker.

Some impediments to free respiration are to be carefully avoided by the orator; such as making a full meal immediately before speaking; or wearing clothes which unduly confine the action of the throat, the chest or the abdomen.

Another impediment arises from a bent position of the head, which restricts the throat. This last is, no doubt, the principal cause of an ailment to which clerical readers are so specially subject, that the affection has been dignified with the name of *dysphonia clericorum*. We seldom hear of actors or barristers suffering from this complaint, which, if it arose merely from vocal exercise, would affect these, as well as the clerical classes of public speakers. The truth is, that speaking is the most healthful of all exercises, if it be not rendered injurious by causes which the speaker can himself prevent.

## XI. PHONETIC SYLLABICATION.

The division of words into syllables for the purpose of showing pronunciation is not the same as the division to show the etymology or derivation of words. A single consonant between vowels is syllabled with the first vowel if it is "short," and with the second vowel if the first is "long;" as in *rap-id*, *la-bour*, *lep-id*, *me-ter*, *civ-il*, *ci-der*, *frol-ic*, *mo-lar*, *stud-y*, *stu-pid*. The reason for this arrangement does not lie in the nature of the sounds, but simply in the fact that the same vowel letter has to do duty for two sounds, which are thus distinguished.

The same reason originally led to the doubling of consonants between vowels, as an orthographic expedient to enable the vowel letters to represent both "long" and "short" sounds without ambiguity; as in *cable*, *cabbage*, *cedar*, *cellar*, *bible*, *middle*, *total*, *cottage*, *bugle*, *rubbish*. Words with double consonants are generally syllabled by dividing the consonants; as *cab-bage*, *cel-lar*, etc.; but this is misleading, because the consonant is really single to the ear. When such words are re-spelled to indicate pronunciation, the second consonant should be omitted.

The doubling of consonants to show "short" vowels has led to the mistaken belief that short vowels cannot be final in syllables. If the alphabet had been provided with distinctive letters for the various vowel sounds, such an idea could never have been entertained. The point would have been immaterial, but for certain inconveniences which arise from acting on the belief.

The practical result of this erroneous theory is that in the customary division of words containing *r* or *rr* between vowels, the reader is phonetically misled. For example, the syllables *car*, *ver*, *ter*, *spir*, *mir*, *sor*, *hur*—which are

written as the first part of the words *carry*, *very*, *terrible*, *spirit*, *mirror*, *sorrow*, *hurry*—suggest entirely different sounds from those heard in these words. The letter *r* at the end of a syllable has invariably its *glide* sound; but in the above words the *r* has no trace of the soft gliding quality, but is pronounced with its full consonant power. Further, the vowels *a*, *e*, *i*, before final *r*, have sounds distinct from those heard in the above words. Therefore, in re-spelling to show pronunciation, such words, if divided at all, should be syllabled *cā-ry*, *vē-ry*, *spī-rit*, *sō-row*, *hū-ry*, etc. That such a division looks strange, is merely the result of habitual association of final vowels with “long” sounds.

In actual utterance, all the elements of a word are compacted together into an unbroken whole: a medial consonant is equally final to the preceding vowel, and initial to the succeeding one; so that unless the reader had the skill to separate a consonant into two parts—as *p* into a silent closure and an audible separation of the lips—he could not phoneticise the syllables, one by one, exactly as he pronounces them in a word. For this reason, words should not be divided when phonetically re-written. All the letters in the scheme of “English Phonetic Elements” have absolutely determinate sounds, and their effect is, therefore, independent of position.

The nature of a syllable has already been defined. An additional characteristic may be specified: namely, that the syllabic sound may have either a closing action of the mouth, as in *āy*, *ī*, *oy*, *ōw*, *ow*, or an opening action, as in *ār*, *ēr*, *ōr*, but that the progression cannot be reversed on a single syllabic impulse. On account of this principle, the ordinary alphabetic sounds of the letters *a* and *o* are not pronounced before the letter *r*, but the vowels are altered from the closing diphthongs *āy*, *ōw* to the more open sound

*d* *ð*, in order to blend syllabically with the *r*-glide. For the same reason, also, the closing elements of the diphthongs *i*, *oy*, *ou*, are very imperfectly pronounced before *r* in order to preserve a monosyllabic effect in such words as *hire*, *coir*, *our*. A full formation of the diphthongs renders these combinations dissyllabic; as in *higher*, *coyer*, *plougher*.

The consonant *l* has the pure vocality of a vowel; and it is, therefore, capable of being syllabically pronounced alone. It is so used in all words ending in *le*. The nasal consonants *n* and *m* have, from the same cause, a similar capability of forming syllables without vowels; the syllables *den*, *ten*, *ven*, *son*, *ton*, being, in many instances, pronounced merely *dn*, *vn*, *sn*, *tn*. The letter *m* in *rhythm*, *chasm*, etc., is really syllabic, although, in the absence of a vowel letter, the effect is not generally acknowledged.

The syllabic effect of these consonants may be medial as well as final; as in *meddler*, which is sometimes pronounced *med-l-er*; and *lightening* which is sometimes pronounced *light-n-ing*, to distinguish the word from *lightning*. The organic difference is that, in *meddler* and *lightning* the consonants *l* and *n* are only transitionally formed, while, in *med-l-er*, and *light-n-ing*, the consonant positions are "held" for a separate impulse.

In common pronunciation a strong tendency is felt to omit the vowel in the terminations *al*, *el*, *il*, and pronounce *fatal*, *level*, *cavil*, like *fattle*, *levle*, *cavle*. This tendency is yielded to in the word *devil* (dēvl)—presumably as a mark of disrespect;—and in the word *victual* (vītl), although certainly not for the same reason. The word *evil* is marked "ēvl" in pronouncing dictionaries, but with doubtful propriety. Wherever custom has not definitely sanctioned the elision, the vowels should be sounded in all such syllables.

Vowel letters are often elided to the eye, when they are

not, or should not be, omitted in pronunciation ; as in :

“ By pray'r th' offended Deity t' appease.”

The reason for these elisions lies in their supposed necessity in the “ scanning ” of poetic lines ; but the ear recognizes no necessity for such mutilations, and the rhythm is not violated by the full pronunciation of the vowels, as in :

“ By prayer the offended Deity to appease.”

## XII. ACCENT.

Every word of more than one syllable has one of its syllables accented, or pronounced heavily, the other syllables being relatively light. When the accent is on the third, or on any subsequent syllable, a secondary accent is usually placed on one of the other syllables, to render pronunciation easy, and free from undue rapidity; as in "entertain," "contradictory." For the same reason, when two or more syllables follow the accent, a tendency is felt to relieve a too flippant utterance, by putting a secondary accent on one of the enclitic syllables; as in "gratitude," "intensify." Care should, however, be taken to preserve the proper place of the primary. In American usage, this has been usurped by the secondary; as in such words as or'a'tory, ter'ritory, where the prevailing pronunciation, is orato'ry, territo'ry.

The following words exemplify the varieties of verbal accentuation:

*Accent on the first syllable.* Tender, cultivate, ordinary, peremptorily.

*Accent on the second syllable.* Defend, important, inveterate, involuntary, unnecessarily.

*Accent on the third syllable.* Comprehend, contemplation anatomical, inconsiderable, antinomianism.

*Accent on the fourth syllable.* Misun'derstand'', or mis-understand'', superintendent, superabundantly, inval'etu''dinary, or in'valetu''dinary.

*Accent on the fifth syllable.* Personification, anti-pestilential, impracticability, indestructibility.

*Accent on the sixth syllable.* Intercolumnication, incommunicability, incom'prehen'sibil''ity or in'comprehen'sibil''ity.

The same principles of accent are manifest in phraseological combinations of words ; and even monosyllables are thus accentually tied together. For example :

*Accent on the first word.* Help him ; go to him ; look at him there.

*Accent on the second word.* It is ; it was so ; it may be so ; it will not be so.

*Accent on the third word.* That will do ; that will not do ; that is just the thing ; that is quite as it should be.

*Accent on the fourth word.* You do not need ; that is the first point ; that is the whole of it ; this is the next thing to be done.

*Accent on the fifth word.* I hope we shall hear ; I trust it may prove so.

*Accent on the sixth word.* Let us wait for the end ; it is not' to be thought'' of ; or, it is' not to be thought'' of.

*Accent on the seventh word.* That is so far from being true.

Nouns and verbs of the same orthography are generally distinguished by the position of the accent. In such cases the accent is thrown forward for verbs and backward for nouns. For example :

<i>Nouns.</i>	<i>Verbs.</i>	<i>Nouns.</i>	<i>Verbs.</i>
ab'stract	abstract'	ob'ject	object
ac'cent	accent'	per'fume	perfume'
at'tribute	attrib'ute	pres'age	presage'
com'pact	compact'	pres'ent	present'
com'pound	compound'	prod'uce	produce'
con'duct	conduct'	prot'est	protest'
con'flict	conflict'	reb'el	rebel'
con'test	contest'	rec'ord	record'
de'tail	detail'	ref'use	refuse'
des'ert	desert'	re'tail	retail'
es'say	essay'	sub'ject	subject'
ex'port	export'	sur'vey	survey'
ex'tract	extract'	tor'ment	tortment'
fer'ment	ferment'	trans'fer	transfer'
in'cense	incense'	trans'port	transport'
in'sult	insult'		

Compound and other words which have some part in common, are accented on the differential part; as in *arch-bish'op*, *arch-dea'con*, *head'land*, *mid'land*, *wood'land*, *thir'teen*, *four'teen*, *fif'teen*, *trustor'*, *trustee'*, *mortgagor'*, *mortgagee'*. On the same principle, prefixes and terminations which are common to large classes of words, are generally without accent, except in contrasted words; as when *pre'cede* is opposed to *pro'ceed*, *dis'satisfied* to *satis'fied*, *sub'jection* to *ob'jection*, *principal'* to *principle'*. In the terminations *ation*, *ition*, *ution*, the accent is always on the distinctive vowel preceding the syllable *tion'*; as in *ref'orma'tion*, *in'quist'tion*, *des'titu'tion*.

The general tendency of accent, in words of more than two syllables, is to the antepenultimate syllable, that is, the



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The mouth may be effectually closed without shutting the lips ; all that is necessary being to put the tongue in a " shut " consonant position, as for *t* or *k*. But there is no need to close the mouth-passage during oratorical breathing. The speaker should attend only to the expansion of the chest as a bellows. One does not stop up the nozzle of the bellows when he lifts the board, but the air is allowed to go in as it can, by both nozzle and valve.

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words ; and suggestive emphasis, the strongest variety, has a distinguishing species of tone which includes in itself the contrast it suggests. [See "Tones of Speech."]

The emphasis of contrast falls necessarily on the second of a contrasted pair of words, but not necessarily on the first. The first word is emphatic or otherwise, according as it is new, or implied in preceding thoughts ; but it is not emphatic in virtue of subsequent contrast. A purposed anticipation may give emphasis to the first word, but such anticipatory emphasis should not be made habitual. Among the commonest faults of readers are : the making of all contrasted words emphatic ; and the pronouncing of all emphatic words forcibly.

Combinations of words making up the expression of a single thought have the principal accent on the completing word, when no principle calls for it elsewhere. Thus : "Secretary of State' ;" "Chancellor of the Exche'quer ;" "Chief Justice of the Supreme Court' ;" "Member of the Cab'inet." When words are contrasted, the accented syllables of which are the same, the accent is transferred to one of the other syllables in the emphasised word. Thus : "Giv'ing is a virtue, but for'giving is a high'er form of charity."

The application of the principles of emphasis may be exemplified in the following lines from Beattie's "Hermit." This passage is one of the most difficult that could be selected for emphasis, because of the little preponderance of any of its accented words :

"At the close of the day — when the hamlet is still,  
And mortals the sweets of forgetfulness prove ;  
When nought but the torrent is heard, on the hill,  
And nought but the nightingale's song, in the grove :

It was thus, by the cave of the mountain afar,—  
While his harp rung symphonious—a hermit began;  
No more with himself or with nature at war,  
He thought as a sage, tho' he felt as a man."

*Analysis of the Above.*

"At the close of the day."

"Close of the day" is equivalent to "night;" and the accent is on the completing word of the phrase. All the thoughts, to the end of the fourth line, are involved in the idea of "close of day;" and the leading words are merely the accented words in sentences which are themselves altogether subordinate. Even these, however, illustrate the principles of emphatic selection. Thus:

"When the hamlet is still."

No word receives prominence here, because stillness of a hamlet is a natural concomitant of "close of day."

"And mortals the sweets of forgetfulness prove."

"Mortals" belong necessarily to "hamlets," as their inhabitants; "sweets" are involved in the idea of "stillness" after the turmoil of "day." "Forgetfulness" is new, and the primarily accented word; "prove" being merely expletive.

"When nought but the torrent is heard on the hill."

The leading accent is on "torrent;" because "when nought is heard" is involved in the "still hamlet;" and the idea of "hill" is involved in that of "torrent."

"And nought but the nightingale's song in the grove."

The leading accent is on "nightingale," because contrasted with "torrent." "When nought is heard" has been already stated; and hearing the nightingale implies "song." The clause "in the grove" would be accented, as con-

written as the first part of the words *carry*, *very*, *terrible*, *spirit*, *mirror*, *sorrow*, *hurry*—suggest entirely different sounds from those heard in these words. The letter *r* at the end of a syllable has invariably its *glide* sound; but in the above words the *r* has no trace of the soft gliding quality, but is pronounced with its full consonant power. Further, the vowels *a*, *e*, *i*, before final *r*, have sounds distinct from those heard in the above words. Therefore, in re-spelling to show pronunciation, such words, if divided at all, should be syllabled *că-ry*, *vě-ry*, *spĭ-rit*, *ső-row*, *hŭ-ry*, etc. That such a division looks strange, is merely the result of habitual association of final vowels with “long” sounds.

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## II.

"Then A | grippa | said unto | Paul, | | Thou art per | mitted  
to | speak for thy | self. | | Then | Paul | stretched forth the | hand, |  
| and | answered | | for him | self. | | | I | think myself | happy. |  
| King A | grippa, | | be | cause I shall | answer for my | self | this |  
day | | be | fore | thee, | touching | all the | things | | where | of | | I  
am ac | cused | | of the Jews : | | wherefore | | I be | seech thee | |  
to | hear me | patiently. | "

The bars which mark the measures of time in the above illustrations violate the logical principles on which words are separated or joined together in reading. Articles and prepositions should, clearly, be connected with the words to which they refer, as making up the expression of a single thought; but the ill-timed junctions and divisions indicated by these bars, bring together parts of two distinct thoughts, and separate parts of one distinct thought, in utter disregard of sense; as in:

" | close of the | hamlet is | sweets of for- |  
| harp rung sym- | hermit be | thou art per- |  
| speak for thy- | stretched forth the |  
| -cause I shall | answer for my | " etc.

These unnatural divisions apparently result from the adoption of the principle of musical notation which requires that the first note of every bar shall be the accented part of the measure. This principle, no doubt essential to a concerted marking of time among players, is not consistent with the accentual variety of speech. A beat implies an upward movement *before* the downward stroke; and a large proportion of words commence with unaccented syllables. A bar in speech-notation may, therefore, begin with a light, as readily as with a heavy syllable, according to the position of the accent.

The fundamental principle which regulates the collocation of words in sentences is, that no two words should be united which have not a mutual relation in forming sense; and that no two such words should be separated. In this way the words of a sentence fall into grammatical or logical groups, the individual words composing which are, as it were, syllables in the "oratorical word" formed by the whole group. These oratorical words have accents, among their component syllabic words, just as ordinary words have among their syllables; and the oratorical words themselves are subject to a higher species of accent, called emphasis, which throws into prominence the leading thought in a sentence. [See "Emphasis."]

Reading in accordance with this principle has a music of its own; a varying time and force, adapting sound to sense, and to the natural expression of all moods and passions. It is, moreover, perfectly conservative of poetic measures; only it gives predominance to sense and sentiment; whereas these, in the passages quoted above, are subordinated to fixed musical accents, and recurrent bars of equal time.

Perhaps the best mode of showing the difference in the results of the two methods of reading will be to mark the same passages with the divisions of logical expression. The minor grammatical groups are indicated by a hyphen (-), and the major divisions of the sentences by a vertical line (|). The former is equivalent to a slight hiatus; and the latter to a pause.

## I.\*

"At the close - of the day, | when the hamlet - is still, |  
 And mortals | the sweets - of forgetfulness - prove, |  
 When nought - but the torrent | is heard - on the hill, |  
 And nought - but the nightingale's song | in the grove: |

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\*See these passages under the head of "Emphasis."

It was thus, | by the cave - of the mountain - afar, |  
 While his harp - rung symphonious, | a hermit - began; |  
 No more | with himself, - or with nature | at war, |  
 He thought - as a sage | tho' he felt - as a man."

## II.

"Then | Agrippa | said - unto Paul, | Thou art permitted - to speak -  
 for thyself. | | Then | Paul - stretched forth the hand, | and an-  
 swered - for himself: | | I think myself - happy, | King Agrippa, |  
 because - I shall answer - for myself - this day | before thee | touching -  
 all the things | whereof - I am accused - of the Jews: | wherefore | I  
 beseech thee - to hear me - patiently."

The essential parts of a sentence are its *subject* and its *predicate*. These express two distinct thoughts, and should always be separately pronounced, except when either of them is unemphatic. A sentence may, besides, include complemental or circumstantial adjuncts (expressive of *how*, *why*, *when*, *where*, etc.) and connectives. Complemental clauses are united to the principal member to which they refer, when there is no intervening word, as in "cave of the mountain"; and circumstantial adjuncts are separated from the principal member—like parentheses—and also from each other, as distinct thoughts. Connectives may couple individual words or clauses, or may join sentences. In the former case, they are united to the word or clause which they connect in sense—when there is no intervening word; but, in the latter case, connectives generally stand apart, to show that they do not connect merely the proximate words.

Another relation between words, important although only occasional, is that between governing and dependent words. This relation is of so close a nature that it will even separate grammatically related words. Thus, we unite adjective and noun, as in "a good man"; but we

separate them when the noun becomes a governing word, as in "a good man of business." We unite verb and adverb, as in "submit wisely," but we separate them when the adverb governs another word; as in "submit wisely and cheerfully." We unite verb and pronoun, as in "we forgive them;" but we separate the words when the pronoun becomes the antecedent to a relative; as in "we forgive them that trespass."

Adverbs are often so placed in composition that they may be read either in connection with what precedes or with what follows, of course, making correct sense only in one way; as in:

"repealed and execrated even by parliaments which," etc.

In the absence of punctuation, which would here serve its proper office, this may mean either, "execrated even," or "even by parliaments." In such cases, the adverb may be said to squint, and the reader has to exercise judgement to make the word look definitely in one direction.

The laws of logical reading, as outlined above, apply to all compositions, poetical as well as prosaic; and no reader of taste and judgement would consent to the sacrifice of such intellectual principles, for the sake of a tuneful division of his sentences into measures of equal time.

The poetical passage, quoted already, is one of the most complex in grammatical structure that could be selected; its analysis will therefore be instructive.

[Words in brackets are implied. The numbers indicate :  
 (1) Principal sentence. (2) Primary adjunct. (3) Second-  
 ary adjunct. (4) Subordinate adjunct. (5) Connective.]

It was thus (1)

[that]

A hermit (1)

|By the cave of the mountain (2)

|afar (3)

|while his harp rung symphonious (2)

Began (1)

|at the close of the day (2)

|when the hamlet is still (3)

and (5)

[when] mortals the sweets of forgetfulness prove (3)

when nought but the torrent is heard (3)

|on the hill (4)

and (5)

[when] nought but the nightingale's song [is heard] (3)

|in the grove (4)

|No more (2)

[He was] at war (1)

|with himself or with nature (2)

He thought (1)

|as a sage (2)

tho' (5)

He felt (1)

|as a man (2).

## XV. RHYME AS AFFECTING PRONUNCIATION.

English syllables present so many anomalies of pronunciation that the spelling is rarely a sure guide to the sound. Even syllables of the very same orthography have different sounds; as *scant* and *want*; *far* and *war*; *bead* and *bread*; *spear* and *pear*; *earth* and *hearth*; *mint* and *pint*; *zone*, *gone* and *done*; *good* and *blood*; *door* and *poor*; *love*, *strove* and *prove*; *now* and *know*; *dull* and *pull*, etc.

Such words, although lacking the quality of assonance, are freely used as rhymes by all our poets. Ought a reader to be influenced by the poet's licence; and would he be justified in changing pronunciation for the sake of rhyme? Certainly not; because to change the sound is to change the word, and so to change the thought. The reader's duty is to present the intended word in its ordinary form to the ear, and leave the poet to be responsible for his failure to match the sounds.

The word *wind* (noun) is often confounded in sound with the verb of the same orthography (to *wind*). The chief cause of the confusion is, no doubt, the frequent use of the noun as a rhyme for *find*, *mind*, *blind*, etc.; but the reader should no more feel called on to pronounce *wind* to match with *mind*, than to change *good* to match with *blood*, or *move* to match with *love*.

The noun *wind* is, indeed, constantly pronounced *wind* by many persons. This is the usual pronunciation of the word in Ireland; but the vowel distinction between the verb and the noun is generally preserved by the best speakers elsewhere. Those who prefer to speak of the *wind* instead of the *wind* should maintain that pronunciation equally when the word is used to rhyme with *sinned* or *dinned*, as with *mind* or *kind*.

The sound is the word ; and the importance of preserving the true sound, in spite of the vagaries of rhyme, will be manifested by a few examples of rhymes taken at random from leading poets :

Byron rhymes *misery* with *thee* ; *flow* with *now* ; *void* with *wide* ; *soil* with *pile* ; *among* with *along* ; *wand* with *hand* ; *dome* with *come* ; etc.

Campbell rhymes *Achaïans* with *defiance* ; *heroes* with *revere us* ; *ocean* with *emotion* ; *far* with *war* ; *torn* with *scorn* ; *one* with *clan* ; *path* with *wrath* ; *deplores* with *moors* ; etc.

Cowper rhymes *unknown* with *gone* ; *too* with *crow* ; *rather* with *weather* ; *tongues* with *wrongs* ; *leads* (v) with *treads* ; *last* with *unchaste* ; *wear* with *appear* ; *afford* with *word* ; etc.

Hemans rhymes *victory* with *sky* ; *come* with *tomb* and with *home* ; *blood* with *stood* ; *lord* with *sword* ; *won* with *on* ; *death* with *wreath* ; etc.

Longfellow rhymes *earth* with *wrath* ; *glow* with *brow* ; *loves* with *groves* ; *hoarded* with *recorded* ; *corn* with *lawn* ; *camp* with *swamp* ; *together* with *father* ; *bosom* with *blossom* ; etc.

Pope rhymes *blood* with *food* ; *heaven* with *given* ; *now* with *know* ; *come* with *home* ; *company* with *sky* ; *gods* with *abodes* ; *refer* with *here* ; *man* with *plain* ; *ought* with *fault* ; *joined* with *mind* ; etc.

Scott rhymes *row* (v) with *prow* ; *fear* with *e'er* ; *on* with *done* ; *stature* with *nature* ; *stone* with *none* ; *word* with *sword* ; *poor* with *door* ; *sat* with *state* ; *head* with *made* ; etc.

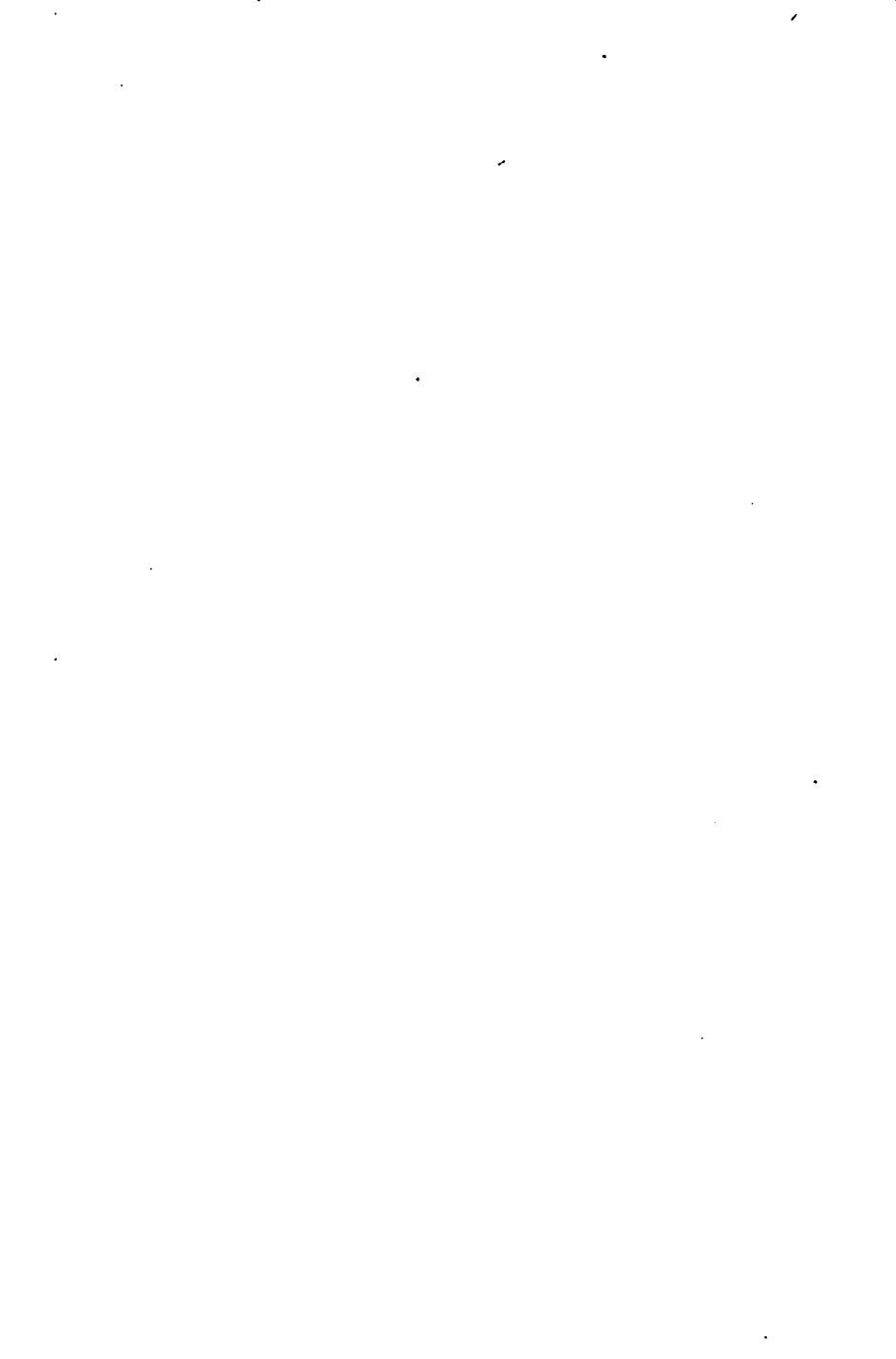
Shelley rhymes *heart* with *wert* ; *overflowed* with *loud* ; *was* with *grass* ; *want* with *chant* ; *now* with *flow* ; *won it* with *on it* ; *wand* with *land* ; *human* with *common* ; etc.

Tennyson rhymes *poor* with *more* ; *good* with *blood* ; *ever* with *river* ; *peace* with *disease* ; *foot* with *shut* ; *love* with

*prove* ; *mist* with *Christ* ; *quay* with *to-day* ; *house* with *boughs* ; *doors* with *powers* ; etc.

Wordsworth rhymes *kind* with *joined* ; *love* with *approve* ; *gone* with *none* ; *come* with *home* and with *doom* ; *tongue* with *wrong* ; *one* with *stone* and with *shone* ; *wan* with *man* ; etc.

These illustrations, which might be multiplied to any extent, prove that imperfect rhymes, and rhymes to the eye only, are so common as to be no subject of reproach to writers. Readers, therefore, should leave the inaccordance of sound as they find it ; they can only be reproached, when they fail to make the sound true to the intended sense.



## XVI. EXPRESSIVE SPEECH.

Changes of vocal pitch, of force, and of time are essential to the effective delivery of language. A change of some kind is required within almost every sentence. Every new subject, or new division of a subject, every change in the form of composition, every fluctuation of sentiment, should have its appropriate variation of pitch. But uniformity of change is to be avoided; judgment, not habit, must direct variety. Many readers commence all their paragraphs in prose, or their stanzas in poetry, with an elevation of key, and gradually lower the voice throughout the section; but this is irrational. The principle which dictates change requires that every change be regulated by the nature of the transition: as from fact to inference, from cause to effect, from general to particular, etc.; and the judicious reader will thus, perhaps, as frequently, modulate his voice to a lower, as to a higher key.

All varieties of vocal pitch may be used in connection with any degree of force or intensity. Thus a high tone may be feeble, a low tone may be strong, and vice versa. Force is to delivery what light and shade are to painting; and tonic modulation is to force what colour is to light and shade. A very effective picture may be made by means of light and shade only, but colour must be added if we would reproduce things as we see them. A very effective performance may be rapped out on a drum, but modulating instruments are necessary to produce the full effect of music. The delivery of some speakers is like the music of the drum, all in one key; and of others like a picture finished in colours, but flat and unnatural for want of light and shade. The effervescence and subsidence of passion

are finely analogised by gradations of force, while equality is nerveless and unsympathetic. Eagerness and apathy, alarm and security, cautious fear and bold adventure, resignation and despair, delight and sadness, anger and placidity, all associate with their utterance an appropriate measure of feebleness or intensity.

Variations in the rate of utterance form another means of high effectiveness in reading and speaking. From the medium steady rate of ordinary narrative, the pace quickens with animation and excitement, and becomes impulsive and hurried in passion; in meditation the movement is slow and lingering, and in solemnity and awe it is retarded to detached and measured footfalls. Rosalind tells her lover in "As You Like It" that :

"Time travels in divers paces with divers persons. I'll tell you," she says, "who time ambles withal, who time trots withal, who time gallops withal, and who he stands still withal.

"I pr'ythee," asks Orlando, "who doth he trot withal ?

"With a priest that lacks Latin, and a rich man that hath not the gout; for the one sleeps easily because he cannot study; and the other lives merrily because he feels no pain.

"Who doth he gallop withal ?

"With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there.

"Who stays it still withal ?

"With lawyers in the vacation; for they sleep between term and term, and then they perceive not how time moves."

Rosalind's divisions have their vocal and oratorical analogues. Unconcern plods along at a leisurely walk; eagerness converts the pace into a trot; enjoyment glides from accent to accent in an easy, oscillating amble; apprehension hurries nervously to its breathing points in a palpitating gallop; and egotistic pomposity hums and haws and drawls, in soporific heedlessness of the lapse of time.

Pauses constitute an important means of expressiveness ; and they are also real elements of poetic lines. On account of the frequency and variety of pauses, delivery, whether of prose or poetry, is not subject to the measurement of synchronous pulsations. Impassioned utterance cannot be rhythmical. Its words must come as fitfully as its moods. It abhors rhythm as freedom abhors fetters, and bursts from the restraint. Rhythm, notwithstanding its occasional importance, is a quality which a good reader will carefully keep in subordination. The author of the "Prosodia Rationalis" (Dr. Joshua Steele) has shown the possibility of measuring poetry by bars, in strict accordance with the sense, when the necessary pauses are reckoned as parts of the measure ; and he has also shown the unfitness of the ordinary mode of "scanning," which has no reference to the *rests* that alone can harmonise sense and rhythm. Poets write by the "rule of thumb ;" so many syllables make up a line ; and if the lines are of equal length, they pass as "rhythmical," although they do not at all correspond in the number of their necessary accentual impulses. Poetry cannot be read by the rule of thumb, without destroying its highest intellectual qualities.

Prose composition is measurable into bars, in the same way as poetry ; and met'rical | rea'ders | of prose' | allow' you | to hear' | the click' | of the pen'dulum | at ev'ery | swing' | of the voice'. | This sort of clock-work pronunciation is, unfortunately, too common. It is very effective—in producing sleep ! This is the only benefit the hearer derives from it ; but to the speaker it certainly gives the advantage of unlimited volubility without the trouble of thinking. Words of some kind will always come to keep the pendulum swinging, but it must not stop : " My lords," " Mr. Speaker," " Fellow citizens," " Beloved brethren," or

"Gentlemen of the jury" will do duty for the hundredth time, and the sound will go on and on, on any theme, for any length of time. The rising of such a speaker in the House of Commons is like the sounding of the dinner bell; an actor who so jingled his words would not be tolerated on any stage; and wherever material interests are to be served, such an orator would be the last to be invited to the platform.

When a measured pronunciation is introduced to serve an appropriate purpose, it is highly effective. The error is in being always rhythmical. A good speaker will constantly adapt his manner to his subject, and "be all things" to all kinds of sentiment; but he cannot be always any one thing without offending judgement, propriety and taste. The expression of uniform motion is sometimes the principal aim of a composition; as in Hood's "Song of the Shirt," where the rhythm of the never stopping "Stitch, stitch, stitch," and "Work, work, work" should be preserved as much as possible in every stanza. So, too, in Poe's poem of "The Bells," the recurrent jingle of the sleigh bells, the music of the joy-peal, the clang of the alarm bell, and the solemn boom of the death-knell are to be analogised in the rhythm of the several sections.

Every quality of utterance that would be a defect, if habitual, may be an excellence under appropriate circumstances. Whisper, hoarseness, panting respiration, tremulous voice, and every other functional affection, may find occasion for their manifestation in expressive delivery. Tremor, especially, is a source of fine and varied effectiveness, intensifying alike the utterances of joy and sorrow. The fact is a very curious one—which Dr. Rush was the first to point out in his "Philosophy of the Human Voice,"—that laughter and crying express themselves by the same

organic action, the only difference being that the intervals between the vocal tones are of the major kind in laughter, and of the minor kind in crying. It is the same with the more delicate varieties of tremor: a quiver of the voice may express the most opposite sentiments, from sympathetic tenderness to contemptuous sneering.

Even descriptive language, to be naturally delivered, should be accompanied by a degree of sentimental expressiveness. Reading is thus more than the mere pronunciation of words; it must be sentient utterance; showing how the reader is affected by the incidents he describes, and conveying in his tones an emotional comment on every statement. Otherwise, reading is mechanical only, and lifeless.



## XVII. ACTION.

There are three distinct languages, in all of which the speaker has simultaneously to deliver himself: the language of speech, the language of tone, and the language of action. The most far-reaching of these is the language of action; the most limited in the sphere of its influence is the language of speech. This is artificial; the others are natural. Each of these languages is mighty within its own province, but, when the influences of all are effectively combined, their power is irresistible. It is the speaker's fault when the attention of his audience flags, when his words are absorbed in the rustlings and shufflings of uninterested hearers. The trident of oratory can command attention, even from the listless, and still the vexatious murmurs of unconcern. A flash from one of nature's batteries, a look, a tone, a movement of the hand, a pause in the current of sound, will arouse the dull and arrest the wandering mind. There is no other such power in nature as that which the consummate orator wields, alike over sense and soul.

The tendency to gesticulate is so natural that the most difficult thing in oratory is to refrain from motion. If speakers could stand still they would, at least, not offend: they would simply fall short of the effect which appropriate action would add to their delivery. But, as a general rule, they neither use action nor let it alone. They shift and fumble, and move to no purpose. They are not dumb where they might be eloquent; but they hum and haw in motion, and fidget the eye with constrained and unnecessary transitions. Gesture is a language, and although it may be foreign to our temperament to use it with volubility or with emphasis, we should still, in however limited a degree, employ it as a language.

The object of action in connection with speech is not to communicate thought, but to express earnestness, and full possession by the thought or sentiment conveyed by words. Action is wasted in merely painting the purport of the accompanying language. This fault is very common. Indeed, the idea which speakers seem generally to entertain of the office of gesticulation is, precisely, this superfluous one of verbal corroboration. A thoughtless interpretation of the maxim "suit the action to the word" appears to justify this error; but "to the word" does not mean to the grammatical word, but, to the language—to the whole utterance. Imitative action, so far from being suitable to language, is only appropriate in ridicule and mimicry. The hearer's understanding is insulted when action is converted into a dictionary.

The scope of action is circumscribed in many cases. At the Bar, for instance, the proximity of speaker and hearer confines gesture almost to the colloquial style, in which the hand is the principal agent. But the eye is not silent. It holds the juror, as the Ancient Mariner held the wedding guest, and "he cannot choose but hear." In the pulpit, the orator has a wider field for action, as the arm, the "oratorical weapon," may be fully unfolded, and the auditors are dispersed over a greater area. But the freedom of the lower limbs is wanting to produce the full effect of corporeal expression. On the platform, the speaker's power is extended, and the whole person contributes to expressiveness:—only the influence of change of position is limited. On the stage, there is no limit; the suggestive rhythm of free movement, added to the other powers in their highest degree, completes the measureless possibilities of dramatic art. Unfortunately, the stage can seldom be referred to for models; but if a player can, as a general

rule, exhibit a mechanical delivery which is free from offensive blemishes, why should not every public speaker be equally cultivated in this respect? Defects are the badge of negligence only, and, therefore, removable by proper study.

Some persons may be apt to think that such "small matters" as constitute the bulk of the principles in this volume are unworthy of attention, because the mind of the speaker cannot occupy itself with them in delivery; but one who is duly informed on such points, and who has made their application habitual, does not require to think of them at all. Of the two proverbial ways of doing everything — a right and a wrong way — the one is generally quite as easy as the other; so that excellences come to be performed as unconsciously as faults are committed. When we read all the minutenesses which Quintilian recommends to form an accomplished speaker, and compare the effects produced by oratory in our own day with the recorded influence of the artistic orators of ancient Greece and Rome, we have good ground for suspecting that a want of attention to these minutenesses may be, in reality, the chief reason for the difference. He who cannot condescend to "small matters" in preparation will never be great in achievement; for nothing is trivial in which principle is involved.



## XVIII. CLASS CHARACTERISTICS OF DELIVERY.

With reference to the characteristics of delivery appropriate to different classes of speakers, a few observations may not be superfluous.

A lawyer's or a merchant's clerk reading a conveyance or an invoice, for the purpose of comparison with a duplicate, will do all that is requisite if his pronunciation is distinct, and his voice free from any offensive quality. He is not expected to comment on what he reads, by tone or emphasis. His function is purely mechanical; and he does not require even to appreciate the sense, if he but deliver the words intelligibly.

A lecturer must add to this a perfect acquaintance with the sense, and vocal ability to communicate it without ambiguity; together with such an amount of adaptability of manner as may secure the attention and interest of his hearers. He does not require a high degree of eloquence; his gesture may be of the simplest kind, and he will be most effective when he is most familiar and conversational in style.

A platform speaker demands larger powers of oratory. His audience is a mixed one, and more impressible by declamation. He must present himself and his subject in a pleasing manner, and use every art to convert his hearers into his partisans. His pictures must be strongly painted to be seen at a distance; his voice must, therefore, be vigorous and his action animated. He must sometimes tickle the unwilling ear to listen, and flatter by a show of deference in order to gain authority. If he can amuse by anecdote and charm by grace, his power will be established;

but he must never weary by monotony, or repel by pedantry, or offend by awkwardness. He is a volunteer, and a champion of the cause he espouses, and he will be pardoned for excess of zeal, but not for lack of spirit.

A parliamentary or congressional speaker has a double field of oratory—in the electioneering campaign, and in the House. The requirements of the two are so different that he is often a speaker of great promise in the one but of little performance in the other. To the ordinary qualifications of the platform orator he must add an unwavering confidence in the triumph of his principles and in the defeat of his honourable opponents. He must, at all times, preserve the dignity befitting a legislator, and represent his own election as a matter in which far higher than personal interests are at stake. His enlightened constituents must be made to feel that, in voting for him, they are performing an act of far-sighted wisdom, with which he duly credits them beforehand. He must bait his hooks with intellectual flattery, and, like a cunning angler, keep himself out of sight. He is a man of principle—an embodiment of the sentiments of those whose suffrages he solicits; and the honour which he most covets is not so much the position of a legislator, as the distinction of being the representative of these sentiments, and of such constituents, as those whom he has the honour to address. This is the key-note of electioneering speech.

In the House a totally different style is requisite to establish an intro-mural reputation, and to influence the decisions of the “ayes and noes.” Here, the speaker stands on a level with his equals, man to man, shoulder to shoulder, face to face; and it can only be by the force of some real excellence, either of matter or of manner, that he can so much as obtain a hearing. His auditors know

the *ad captandum* arts of declamation, and will not tolerate them on themselves. The importance of refinement of manner is, however, nowhere more manifest than in the legislative chamber. Honourable members have a keen eye for a good model, and they will listen to a speaker for the sake of his delivery, as readily as for the sake of his information. Simplicity, unobtrusive grace, natural fervour, are qualities which never present themselves in vain ; while rant and ostentation might roar themselves hoarse amid the noises of impatience — or display their impotence to empty benches. But many of the orations delivered to “ Mr. Speaker ” or “ Mr. Chairman ” are really addressed to an audience beyond the walls ; the performance is a rehearsal, and the true delivery is made by the newspapers.

The barrister has, perhaps, the most enviable of all fields for the display of oratorical ability. He has scope for the most unlimited versatility as he alternately wrangles with a learned brother ; submits a point in law, or an explanatory hypothesis to the court ; breaks down a witness in cross-examination ; or appeals to the discernment, or the prejudices, or the sympathies of the jury. Manner is all-important in forensic oratory. But a high standard of effectiveness is secured by the fact that success is highly and certainly rewarded, and that incompetency is as certainly unpatronised. The measure of ability is the measure of profitable employment.

The pulpit orator has not less scope for excellence in manner ; and his incitements to effectiveness must be ranked above those of any other class of public speakers. There are material prizes in the church, as at the bar, although they are not always impartially distributed, and merit may strive in vain to reach the highest spheres of influence ; but the good preacher does not profess to look to these for

his reward. He covets the approbation to which the earning of a mitre would furnish no additional claim. The clergyman's manner must be manifold: reverential and humble in prayer; anxious and impressive in instruction uncompromising with error; authoritative in rebuke; affectionate and deeply earnest in persuasion. These qualities are, no doubt, the spontaneous growth of nature; but tares are apt to spring among the wheat, and gardens to be overrun with weeds; so the natural proprieties of delivery may become mixed with improprieties and derogatory characteristics, unless the hand of art betimes root out the evil and cultivate the good.

A comparison has been often made between the tame delivery of the Pulpit and the impassioned utterance of the Stage. The preacher has been said to pronounce truth as though it were fiction, and the player to deliver fiction as if it were truth. There is, often, too good ground for the reproach; and it cannot be too frequently repeated, until the preacher's office is honoured by the due preparation for effectiveness, which it demands from all who consider its relations to the highest interest of mankind.

The delivery of the Stage is entirely distinct from every other species. The orator in other departments stands forth in his own person; his utterances carry with them the weight of his individual or official authority, and they are subject to all the disparagements that can accrue from unfavourable circumstances. Not so with the actor. He leaves his individuality with his out-of-door habiliments in the dressing-room, and lends his animating principle to the dress which moves behind the footlights; the voice and manner which we hear and see are not those of the inner man, but of the animated costume; and, just in proportion as the actor is lost sight of, and the creation of his art ap-

pears endowed with an independent natural life, is his performance successful and meritorious. The breast that bears the royal robes may be humble and dejected; the head that carries the calm judicial wig may be perturbed and anxious; the limbs that move the bloated and pampered presentment may be lean and shrunken; the villainy which stamps and fulminates may hide a heart of Christian tenderness; the mirth which sets the audience in a roar may cover an agony of private sorrow. Yet, what the actor does should be, in some measure, done by every speaker; he should be so absorbed in his subject as to lose sight of self—and make his hearers do so—in the cause which he advocates. This grand quality of all delivery may be expressed in one word—earnestness. Without this, neither the assumptions of the player, nor the realities of the preacher, the politician, or the pleader, can effect their purpose, or overcome the *vis inertia* of indifference. Earnestness will cover a multitude of faults, but all the graces of eloquence will not atone for its absence. Earnestness and propriety combined carry all before them. These are the true elements of Elocution.



## XIX. DEFECTS AND IMPEDIMENTS OF SPEECH.

## ORGANIC DEFECTS.

Defects of speech of various kinds are common, but defects arising from organic malformation are comparatively rare. Tonsils abnormally large affect the quality of the voice, but seldom create impediment to utterance. The voice is, as it were, smothered within the pharynx, and cannot be thrown forward without great effort. The air is also prevented from access to the inner cavities of the ear, and by this means the hearing is impaired. Relaxation of the soft-palate, or elongation of the uvula, has a similar effect in preventing free emission of the voice. Enlargement of the tongue renders articulation difficult and indistinct. Encroachment by the teeth on the hollow of the jaw, as by a double row of teeth, prevents the free motion of the tongue. A retreating or a protruding jaw, by preventing the lower teeth from being brought into line with the upper teeth, causes some slight peculiarity of pronunciation, affecting, chiefly, the labial consonants, in the first case, and the sound of *s* in the second case. Disproportionate height of the back teeth, by preventing a sufficiently close approximation of the front ranges, also affects the sound of *s* in the same way. The close attachment of the point of the tongue to the bed of the jaw compels the formation of *t*, *d*, *n*, *l*, *r*, by the top instead of the point of the tongue, and gives the quality known as "thickness" to utterance.

A highly arched or pointed palate also prevents the easy normal formation of lingual consonants. The difficulty experienced from this cause, by children, may often have had an unsuspected influence in the development of serious impediments of speech. An unusually high palate is

noticeable in a large proportion of stammerers, and the adverse effect of such a formation can be accounted for in no other way, than by its supposed influence in the formation of early habits.

When the lips are heavy, so that they cannot be easily separated at the corners, the sound of the voice is muffled, as if it came through a trumpet, and all the vowels are coloured with "round" quality.

A divided upper lip, or "hare-lip," merely affects the labial consonants, unless, as is very often the case, the division extends to the palate, when the whole of speech is affected. The fissure in the palate opens into the nasal channel, and when the mouth-passage is closed—as for *p*, *t*, etc.,—the breath cannot be shut in behind the articulating organs, but escapes through the nose. The natural percussiveness of *p*, *t*, *k*, etc., impossible under the circumstances, is instinctively imitated by a percussive opening of the glottis; and all the continuous consonants, as also all the vowels, are nasalised.

Educational assistance can do little, in cases of organic defect, until the physical causes of the defect are removed. The *frænum* which binds the tongue can be loosened, so as to enable the tip to rise freely to the palate; and the fissure in the palate can be covered by a gold plate, by means of which the power of perfect articulation can be acquired.

#### STUTTERING.

Involuntary actions of the organs of respiration and articulation constitute impediments of speech. In one variety—called stuttering—the throat-sounds or vowels, fail to follow on the completion of the mouth-actions, or consonants, and the latter are repeated again and again before an entire syllable can be uttered. Sometimes the

vowels are, in the same way, commenced a number of times before a steady emission of the voice can be obtained.

The cure for stuttering lies in the cultivation of a resonant quality and full volume of voice ; and of a light, uncompressive action of the lips and tongue, in forming consonants. The force of syllables must be thrown on the vowel elements, and consonants treated as mouth-actions, and nothing more. A slow and rhythmical utterance is of assistance in overcoming the habit of stuttering ; but the main point is to establish the proper relation between vowels and consonants. The stutrer tries to speak with the *mouth* ; he must learn to speak *through* the mouth, and from the throat. The mouth, so far as speech is concerned, is only a variable tube through which throat-sounds are emitted, and moulded in their emission ; and the mouth-tube must remain as nearly as possible passive in the act of speech.

#### STAMMERING.

In the impediment called stammering, or spasmodic hesitation, the vocalising part of the apparatus of speech is deranged. The action of the diaphragm is reversed, and breath is inhaled during efforts to articulate ; or the aperture of the throat closes — and so prevents the formation of voice — while the diaphragm makes efforts to expel the breath.

The diaphragm and the glottis are often spasmodically affected, and a period of silent straining precedes the choking utterance. The muscles of the neck are swelled, the head is rolled backwards, the eyeballs are protruded, the face is suffused, and sometimes the whole body is violently convulsed before relief is obtained in the emission of the breath.

These painful manifestations generally subside, as if by magic, when the proper action of the diaphragm in respiration is explained and brought into experimental use; and the stammerer is sometimes led to believe himself cured in a single lesson. But the difficulty is not so easily overcome. When the first transport of sudden relief subsides, the old series of actions reasserts its dominion, and the stammerer relapses. His impediment is now intensified by disappointment; and, unless he possesses a rare amount of perseverance and hope, he fails to recover his lost ground, or to profit by the principles he has learned theoretically.

The only radical cure is to be obtained by careful exercise on the elements of speech, and practice of reading and speaking under competent supervision. The "tube principle" of relation of mouth to throat, as explained above, must be thoroughly apprehended, and practically applied until a new *habit* displaces the old one. A feeling of confidence will grow out of a clear perception of the cause of former failures, and a happy experience of success; but the stammerer may think himself fortunate if he can surmount his difficulties, and also the fear associated with them, by two or three months of persistent effort.

The fear connected with stammering is one of the most perplexing features of the impediment. The worst stammerer will assure you that, when alone, he speaks and reads with perfect fluency; but that, if he thinks he can be overheard, or if a child, or even an animal, is in the room, he becomes powerless. This fear is only associated with speech; for the stammerer is rarely nervous constitutionally. The natural conclusion is, that the nervousness of stammerers is the result, and not — as commonly supposed — the cause, of the impediment.

Sometimes a comparatively long period elapses before the dread of all associated difficulties is entirely conquered. A gentleman who had been in the habit, all his life, of stammering frightfully on the name of an adjoining property to his own, failed on that one word, for months after he had no other remaining difficulty. Ultimately, however, that remnant of nervousness disappeared. So, in all cases, will the stammerer's nervousness subside, when the cure is established in principle, and confirmed by sufficient exercise.

Many persons have supposed stammering to be hereditary, because some stammerers have had relatives who were similarly affected. But the conclusion is too hastily drawn. A gentleman whose speech had all the characteristics of cleft-palate was noticed to form a percussive consonant occasionally, which proved, to a practised professional ear, that the supposed fissure in the palate could not exist. The gentleman was taught the proper use of his organs, and learned to speak perfectly. In this case the defect had been assumed to be congenital, because an elder brother had hare-lip and cleft-palate: but the younger had simply imitated the elder. So stammering often arises from even a casual imitation by a young child. But the impediment does sometimes appear spontaneously. In such cases, the utmost gentleness should be exercised toward the little stammerer. Harshness in correction will only aggravate the difficulty, by creating that dread of exhibiting the infirmity which is the worst and most enduring characteristic of the impediment.

Easy speaking depends on the management of the respiration. This is true not only in reference to stammerers, but to speakers generally. The whole effort in speaking is to deliver the breath outwardly, through the proper channels; for which purpose the lungs must be kept sufficiently charged with air. No labour is needed to replenish the

lungs; the mere cessation of outward effort, a pause, with the throat-passage open, will cause the lungs to expand under atmospheric pressure. This is a principle of the utmost value, which is not in general apprehended. The agent of expulsion of the breath is the diaphragm. As the lungs expand the diaphragm falls, causing a slight outward movement of the abdomen; and when the breath is delivered from the lungs, the diaphragm rises, causing a slight inward movement of the abdomen.

One of the best exercises to give a stammerer command over the respiration is to pronounce short utterances, one syllable, or one word, at first, with a regular alternation of breathing pause and speaking expiration. The inspiration must be absolutely noiseless, and almost imperceptible. With increasing facility the utterances may be lengthened until clauses and sentences flow on the expiration. Laboured breathing, suction, and jerking out the breath, must be carefully prevented. All random efforts must be checked, and deliberate purpose substituted, for whatever is attempted. Hurry is to be strictly restrained, for which purpose a rhythmical utterance will be of assistance, at first. A full volume of voice is to be cultivated; and, as a frequent exercise, reading and conversation with absolute stillness of the mouth, as a tube. Drawling should not be practised, but articulation may have any degree of rapidity; because no special mode of utterance should be the final result of instruction. The only particular in which a freed stammerer's speech should differ from ordinary delivery should be in its mechanical superiority.

#### ELEMENTARY DEFECTS.

A great many of the commonest defects of speech consist merely in the substitution of one element for another.

Of this character are *Lisping* — the substitution of *th* for *s*; and *Burring* — the substitution of the back for the point of the tongue, in pronouncing *r*. Some consonant actions are more difficult than others for a child to acquire; and, if the juvenile imperfections are not corrected by special instruction, the speaker rarely overcomes the defective sounds by his own efforts, but the blemishes remain to the disfigurement of adult speech. The correction can, however, be accomplished at any period of life.

The following are the principal of such defective substitutions:

(1.) *T* for *k*; *d* for *g*; and *n* for *ng*. Corrected by holding down the forepart of the tongue, which compels the back of the tongue to perform the defective action, in the effort to pronounce the accustomed *t*, *d* or *n*.

(2.) *Dh* for *r*; *gh* (burr) for *r*; *l* for *r*; *w* for *r*. Corrected by the development of the true sound of *r*, by pushing back the point of the tongue while sounding *z*; or by a soft reiteration of the syllable *id-id-id-id*, etc.; or by both expedients, used alternately.

(3.) *Th* for *s*; Welsh *ll* for *s*; *sh* for *s*; *nh* for *s*; *f* for *s*. Corrected by development of the sharp hiss of *s*, by pushing back the tip of the tongue while sounding *th*; by lifting the point of the tongue while sounding *sh*; or by gently holding down the tip of the tongue so as to flatten it, while making the effort to sound a non-vocal *r*; at the same time preventing any emission of breath through the nose, and any motion of the lips.

(4.) *Dh* for *z*; the vocal form of Welsh *ll* for *z*; *zh* for *z*; *v* for *z*. These are the same defects as the preceding, but affecting the vocal forms of the consonants. The sound of *z* will be developed by pushing back the tip of the tongue while sounding *dh*; by lifting the point, while sounding *zh*; or

by holding down the tip while sounding *r*; and at the same time preventing the lips from moving.

(5.) *F* for *th*; *v* for *dh*. Corrected by holding down the lower lip, and so compelling the tongue to do its own work.

(6.) *S* for *sh*; Welsh *ll* for *sh*. Corrected by development of the characteristic hiss of *sh* which is obtained from *s* by holding down the point of the tongue; or from a non-vocal *y* by pushing up the forepart of the tongue.

(7.) *Z* for *zh*; the vocal form of Welsh *ll* for *zh*. These are the same defects as the preceding, but affecting the vocal forms of the consonants. *Z* will be modified into *zh* by holding down the point of the tongue; or *y* will be converted into *zh* by raising the forepart of the tongue.

(8.) *L* for *r*. This is a very common defect among children. The sound of *l* will be obtained by opening the mouth widely and striking the point of the tongue repeatedly and firmly against the upper gum while sounding a vowel. Thus, *ah-l-ah-l-ah-l-ah*, etc.

(9.) *Ng* for *l*. This defect will be corrected by practising the lingual action of *l*, as above, and at the same time holding the nostrils to prevent any emission through the nose.

(10.) *W* for *l*; *w* for *r*. These defects will be corrected by holding the lips apart while practising the lingual actions of *l* and *r*.

The ability to form the various elements in the foregoing category, as individual sounds, is in general acquired with readiness; but the substitution of the new for the old habitual sound in words and sentences is not accomplished without difficulty. In nothing is the power of habit more strongly felt than in the organic associations of speech. The attempt to introduce a newly acquired element, at once, into reading and speaking will be attended by a dishearten-

ing number of failures. To avoid these, the element should be practised separately, or in combination with a single vowel, until it can be pronounced with ease and certainty. Then the consonant combinations into which the element enters should be repeated, again and again, with single vowels ; and not until these are mastered should the sound be introduced into words and sentences. At first the acquired sound should be slightly prolonged at each recurrence ; until, in this way, a habit is formed of pronouncing it correctly, without special effort. A few hours, or, at most, days, should suffice for the obliteration of any of the elementary defects. .



## XX. ORTHOGRAPHY.

The confusion between letters and sounds in English is so great, that efforts have, again and again, been made to reduce our writing to something more of consistency and rule. A few changes which have been, of late years, introduced by lexicographers are now widely adopted, although they are not, in all cases, alterations for the better. If economy of type and of printing space were the object of change, the writing of one letter instead of two, would necessarily be an improvement; but such economy is not the object of spelling-reformers. Their aim is the laudable one to make the written word more nearly accordant with the spoken word.

With only twenty-six letters in the alphabet, and some of these redundant, the use of digraphs for single sounds cannot be avoided; nor can diacritic marks (such as  $\vee$  -  $\wedge$ ) be dispensed with for the distinction of different sounds of the same letters. The scheme of elementary notation shown under the head of "English Phonetic Elements," makes the fewest possible number of changes of spelling, in order to show pronunciation; but such a means of discrimination is not intended, or recommended, for general adoption, because, even with this comparatively simple arrangement of signs, *dhe fônëtik riting qv Ïngglîsh, bî mēnz qv Rōman lētërs, wôdd äwltër dhe hōl äspekt qv dhe lānggwîj.*

Few persons carry their desire for spelling reform quite to this extent, but they confine their attention to some of the most obvious orthographic anomalies. Thus *er* is substituted for *re* in *theatre*; *tho* for *though*; *plow* for *plough*; *t* for *ed* in *passed, stopped, locked*, etc. Of the same

nature would be the omission of dispensable letters in digraphs; as *i* from *friend*; *a* from *head*; *v* from *leopard*, etc. These are changes in the right direction, and many more of a similar kind might be advocated; but some of the alterations which have been introduced are not to be commended. For example, the omission of *e* in *judgement*, which violates one of the few absolute phonetic rules of our language: namely, that *g* before a consonant always has its "hard" sound. And what shall be said of the alteration which retains the silent letter of a combination, and discards the letter which is pronounced?

Such is the result when the termination *our* is contracted into *or*. This change is altogether in the wrong direction, because the termination is pronounced *ur* and not *or*. Previously to this innovation, the termination *or* was confined, almost exclusively, to personal nouns, such as *creator*, *orator*, *sailor*, *senator*, *testator*, *tutor*, etc.; and the termination *our* to words of an impersonal nature, such as *candour*, *favour*, *labour*, *rancour*, *splendour*, *vapour*, etc. The distinction may have been of little importance, and unsustained by any difference in the etymology of the syllable; but, such as it was, it had become established in the language, and with the confusion of *our* and *or*, the distinction disappears.

A phonetic spelling is important to children in learning to read, and to foreigners in acquiring English; but to persons who have passed through the rudiments of the language, and are prepared to profit by works of literature, the phonetic method has not a corresponding value. On the contrary, each word, as an element of thought, is associated with its orthographic outline, pictorially, in the mind, and the accustomed eye is perplexed and annoyed by phonetic distortion of the familiar word.

An entirely separate system of letters is extremely desirable for the uniform representation of sounds which are diversely written in different languages; and the employment of such a phonetic alphabet—as it does not interfere with old associations—can excite no hostility among the most conservative of scholars. The physiological letters of “Visible Speech” are designed to serve this international purpose, without disturbance of established usage in the writing of any language.

The Roman alphabet is, however, susceptible of being used for phonetic initiation. A little nursery book published by the author, about 30 years ago, (entitled “Letters and Sounds”) introduced a method which was tested at the time, in many families and some private schools, with results rivalling those obtained with the Phonetic Primers then recently published by Messrs. Pitman & Ellis. In the latter, a system of phonetic types was employed, but in “Letters and Sounds” the common alphabet was used. The full orthography of each word was printed, to accustom the eye to the presence of silent letters; but the latter were shown in subordinate type.

This little book having long been out of print, the following outline of its method may be of some future service. All the early lessons were illustrated by pictures illustrative of the sounds of the letters; such as a boy holding out his hurt hand (*o*); a girl holding up her hands in wonder (*eh!* = *a*), etc.

The first lesson introduced the letters *a*, *o*, *s*, and connected them in a little reading exercise made up of the words *so*, *saʳ*, *soʷ*. The second lesson added the letters *m*, *p*, *i*, and in the reading exercise made use of such words as *aʳm*, *moʷ*, *maʳ*, *maʳm*, *paʳ*, *apʳ*, *moʳp*, *soʳp*, *apʳs*; the words being worked up into sentences with the pronoun *I*. The

third lesson introduced the letters *h, sh*; and furnished such new words as *ha<sup>y</sup>, ho<sup>r</sup>, hi<sup>th</sup>, hi<sup>th</sup>t, hom<sup>e</sup>, hop<sup>e</sup>, sham<sup>e</sup>, sho<sup>w</sup>*. The fourth added the letters *t, k*; and swelled the vocabulary with such words as *o<sup>t</sup>, o<sup>k</sup>, sit<sup>e</sup>, si<sup>th</sup>t, sak<sup>e</sup>, so<sup>k</sup>, smok<sup>e</sup>, shak<sup>e</sup>, stak<sup>e</sup>*. The fifth lesson introduced the letters *f, n*; adding such words as *fi<sup>e</sup>, fo<sup>e</sup>, fi<sup>th</sup>t, fo<sup>k</sup>, saf<sup>e</sup>, fo<sup>m</sup>, na<sup>y</sup>, <sup>k</sup>no<sup>w</sup>, ni<sup>th</sup>t, o<sup>w</sup>n, nam<sup>e</sup>, <sup>k</sup>nif<sup>e</sup>, so<sup>w</sup>n, ste<sup>m</sup>, ston<sup>e</sup>*, etc. The sixth lesson introduced *l, e*, and added largely to the available vocabulary. The seventh presented *u, th*; the eighth, *v, z*; the ninth, *r*; the tenth, *b, d, g*; the eleventh, *y, oo, w, wh*; the twelfth, *q, c, ch*; and the thirteenth, *i, g* (soft).

In the fourteenth lesson, the "short," or second sounds of the vowels were for the first time brought forward; and reading exercises filled up the next two sections; after which the alphabet was completed by the letter *x*. Additional sounds, such as *ah, aw, er*, etc.; and the different sounds of *c, g, ch*, etc.; were subsequently introduced, one by one. The little learners were delighted at being able to read, from the very first lesson; and before half of the twenty-two sections had been gone through, they took pleasure in picking out words which they recognised in ordinary books.

This method has since been imitated in school-books now in extensive use; the difference being that, in the latter, the silent letters are printed in a light, thin type, instead of in the "superior" small type used in "Letters and Sounds." Were some such plan adopted generally, in the nursery and the primary school, and in teaching illiterate adults, we should hear less of the need of "spelling reform." A better initiatory use may be made of present materials; and, after initiation, the pupil's eye becomes his teacher in the art of spelling. Nevertheless, many orthographic anomalies exist, which should be re-

moved in order to facilitate the learner's task as far as possible.

A complete reformation of spelling is not to be hoped for,—seeing that it would antique our whole literature; but the inconvenience attending our present orthography may be obviated in another way: namely, by teaching children, first, to read from purely phonetic letters, and then—using the latter as a key—introducing at once the ordinary letters, in words, presented as pictures, as wholes, incapable of analysis letter by letter. The eye would thus become accustomed to the significant variations of orthography, which are never practically learned by rule.



## XXI. VISIBILITY OF SPEECH.

The art of reading inaudible speech from the motions of the mouth is one which is sometimes of great importance. Many persons totally deaf exhibit a surprising facility in understanding what a speaker says. The facility is surprising because many of the motions of speech are made at the back of the mouth, and cannot be seen ; and of the visible actions of the tongue and the lips scarcely one is free from possible ambiguity of interpretation. An examination of the physiological letters of "Visible Speech," that is—letters by which the organic actions of speech are symbolised—will show what elements are liable to confusion by the eye, and also, precisely, what is the amount of such possible confusion.

Those elements which have the same outline in the physiological letters look alike in speech. Thus, *p*, *b* and *m* are seen to be indistinguishable by the eye when spoken ; so also are *t*, *d* and *n* ; and *k*, *g* and *ng*. When a deaf reader, therefore, sees a speaker pronounce the word *pay*, he cannot be certain whether the word is not *may* or *bay* ; but he knows that it is one of the three, and the context in which the word is used directs him to the right selection.

The number of words from which a speech-reader has to make immediate mental choice is often perplexingly large in the case of monosyllables ; and these are, therefore, the most difficult words to decipher. Thus when a speaker says the word *man*, the visible action may mean any one out of no fewer than the twelve words : *man*, *ban*, *pan*, *mad*, *bad*, *pad*, *mat*, *bat*, *pat*, *manned*, *band*, *pant*. The right interpretation will, in such a case, test the ability of

the reader. But the context will usually suggest the appropriate word. For example, in the following sentences :

There is a strange — at the door.  
 He wiped his feet on the —.  
 Cook wants a smaller frying —.  
 He acted as if he had gone —.  
 He seems to be under a —.  
 Tom has broken his —.  
 I fear he is a very — boy.  
 He gave his brother a — on the cheek.  
 There was a fine — of music.  
 The sailors — the boat.  
 His running has made him —.  
 He should wear a — over his chest.

Longer words than monosyllables rarely present an ambiguity extending over more than two or three words ; and a large proportion of polysyllabic words are absolutely free from ambiguity in their visible pronunciation.

On the same principle, the ambiguity of monosyllables is greatly reduced when the words are phraseologically united ; so that sentences are much more easily deciphered than individual words.

The physiological letters for the following pairs of elements show, by their uniformity of outline for the elements in each pair, that these are among the sounds which cannot be distinguished by the eye when spoken :

*f v ; wh w ; th dh ;*  
*s z ; sh zh ; yh y.*

The six actions of the mouth which produce these twelve consonants are visibly different one from the other, but the two elements in each pair have precisely the same organic action, and can only be distinguished by the speech-reader's appreciation of the context. A very full acquaintance with the words of the language, and a perfect knowledge

of the mechanism of elementary sounds are, therefore, obviously, pre-requisites for the successful interpretation of inaudible speech.

Much also depends on distinctness of articulation by the speaker; and something — in most cases — on familiarity with the speaker's idiosyncrasies of utterance; but many speech-readers may be found who have attained to such facility and accuracy, that they will interpret the speech of a stranger as readily as that of an intimate friend.

The chief difficulty lies in the recognition of consonants formed behind the point of the tongue, and especially of those formed by the back of the tongue; and in discriminating such consonants from vowels and the aspirate *h*.

With regard to the distinctions of vowels themselves there is little difficulty, because speech is intelligible, however imperfect, when the delicate varieties of vowel sound heard in refined pronunciation are unheeded. Thus in stenography, if the position where a vowel sound occurs is indicated, the writing is sufficiently decipherable by one who has a competent knowledge of the words of the language. The principal vowel sounds have well-marked differences in the visible shape of the mouth; and deaf speakers can be taught to discriminate these, while they do not require to study minute accuracy, in reference to the minor shades of vowel sound. A very limited range of vowels suffices for mere intelligibility.



## XXII. IMITATION.

Man is an imitative being. What the child sees and hears, it does: imitation is its instinct. This faculty is strongest when the intellect is weakest. As the power of reasoning and reflecting strengthens, the instinct of imitation loses force. Instinct levels each tribe of animals to a common standard. Reason elevates individuals from the general rank, and dignifies them with a specialty of endowments. Thus the bird builds its nest and whistles its melody, now, as in the first springtime of creation; but the handiworks of man and his utterances vary in every age and in every clime. All children resemble each other in infancy; with growth comes, by imitation, likeness to the near, and, by consequence, difference from the distant; and only with maturity of mind is developed difference from the near, or individuality and independence of character. The latter quality is possessed proportionately with the amount of intellectual power. Thus the unreasoning mob is swayed by a prevailing prejudice, or "blown about with every wind of doctrine" like the mass of ocean by the tidal force, or the whirling storm; the thinking few direct their course for themselves, like the steamship on the deep, which crosses currents, stems opposing tides, and steers its pathway even in the wind's eye. The man of genius is, of all others, the least amenable to ordinary laws and customs; the man of lowest intellect is, of all others, the greatest slave of usage and prescription. Great men are original; ordinary men are imitative. And well for the world is it that they are so; for thus greatness is reflected and multiplied, and a nation is elevated by an individual. In this way, too, the common standard of humanity is raised, and the greatness of one

age becomes the mediocrity of the next. The generality of men tread in the beaten ways of their fathers; but genius — erratic and adventurous — strikes out new tracks, and leaves behind it “footprints on the sands of time” which the after-ages follow.

Imitation — the early instinct of our species — grows less and less powerful as men advance either from childhood to adolescence, or from barbarism to civilisation. Imitation is the natural principle of development in the lower grades of humanity; but reason, which modifies its influence in the higher grades, supplants it entirely in the highest. Imitation gives rise to specific rules; reason evolves guiding principles. The object of rules is to produce uniformity in practice; and conformity is most necessary, and rules are most stringent, where the power of self-direction is weakest. Thus the private soldier is the slave of rule, and each man is, by studied imitation, but the repetition of his comrade; while the leader of an army stands alone in freedom to exercise discretion and independent judgement. Imitation is thus, on the whole, most widely operative where intelligence is lowest; and rules—the development of imitation—are necessary most, where reason is least exerted.

The principle of imitation plays an important part in education. Children, being naturally apt to imitate, assume the manner with the speech of their parents or nurses; and school-boys learn as much indirectly by imitation, as they do by direct instruction. Hence, it is important that the models set before children, in the nursery and at school, should be such as may profitably be imitated, since copied they will be. A lisping or a stammering nurse will infect her young charge; and, at school, a prominent peculiarity in master or companion

will repeat itself in others of the juveniles, either by conscious mimicry, or by the unconscious influence of the imitative principle. The fact of this tendency to imitate we must accept as an inevitable necessity, but we should endeavour to counteract its evils by the constant application of a higher principle in teaching : — by training the reasoning powers at every step, and by discouraging as much as possible the inherent tendency to imitate.

Even in the study of what are called the “imitative arts,” there must be a higher principle than imitation as the basis of instruction. We learn to write by copying the models set before us, but if we merely copy these, without a knowledge of the principles which promote facility in execution, our efforts will be laborious, and our success slow and limited ; whereas if, from the first, the hand is directed in its movements, and the mind informed of the principle of easy motion, the pupil may develop the principle even further, and reach a higher degree of excellence than the master had attained, or the copy had exhibited. Imitation thus limits advancement to the level of the model ; whereas, perfection may lie beyond and above it.

In nothing is the principle of imitation more directly and manifestly exercised than in speech, yet nowhere are we more unconscious of the influence. The instinctive effort of the child is to reproduce the utterances of its nurse, and thus, the language of the young takes not only a national form, but also family characteristics and individual peculiarities. This is the source of the entail so frequently observed in families, remarkable for the same vices of articulation appearing in successive generations. And the instinct of imitation is later exercised in connection with speech than with any other faculty. Even grown-up persons are, to the last, insensibly affected by the pre-

vailing utterance around them, and, little by little, acquire the distinctive tones and pronunciations of the dialect to which their ears are daily accustomed. And not without effort is this propensity resisted. Early habits are not eradicated but they are modified, and there is a curious intermixture of the native with the later-acquired dialect which indicates nationality of birth and locality of residence at the same time.

The difference between the imitative aptitude of children and adults is strikingly exemplified in the families of foreign immigrants, the children in which rapidly learn to speak English without a trace of peculiarity, while the parents never acquire the like ability. There is an articulation in the Welsh language which every child "to the manner born" pronounces instinctively with accuracy. It is the sound of *ll*. Persons have been known to be in daily intercourse with Welsh families for years without being able, by imitation, to master this peculiar sound; while, at the same time, no person fails to pronounce it correctly almost at the first effort when its mechanism is explained. The same thing is observable in connection with the French semi-nasal sounds. Every French infant utters them spontaneously, but very few of the learners in our schools deliver them successfully after months of imitative effort; unless where, by exception, the teacher has been able to assist the awkwardness of imitation by explaining the organic formation of the sounds.

From the scope of these observations the reader will deduce, that the principle of imitation is to be repudiated in connection with Elocution; yet this has been generally assumed to be the chief, if not the only standard in the teaching of this art. "Read as I read;" "Speak as I speak;" "Listen to the best speakers and learn from

them;" "Open your ears to the speaking of good society and copy it;" "Set before you a master whose delivery may serve you as a model;" — these are the axioms of the advisers of young men who would be orators. But the axioms are wrong; the advice is wrong; the principle on which the counsel is founded is wrong. Some of the most eminent instructors in the art of singing have been no vocalists themselves; a writing master might be paralytic; a blind man could teach instrumental fingering. There are principles on which all teaching should proceed, and these may be practically inculcated, and competently superintended in application, by one who might never once present a model of execution to his pupils.

. One who forms his style of speaking from that of an orator of note, is very apt to imitate more than the beauties of his model. These are, in general, the least prominent characteristics, and they have their sources in the ripeness of intellect and the stores of experience which cannot be imitated offhand. The assumed model has the prestige of an established name, and is therefore looked on with an eye of reverence and the partiality of admiration. Such a man may take a licence to speak and act in a manner that would be fatal to an orator of inferior rank; and where there is most genius there is often most eccentricity. The singularities of such a speaker the youthful orator is in danger of adopting and confounding with the marks of excellence; thus copying the defects and blemishes which are only tolerated in the original by their association with higher qualities.

Manner is, besides, an essential part of individuality; and characteristics of style, separated from the individual of whose temperament and antecedents they are the natural growth and expression, would be unnatural and pre-

posterous. Thus the manner which is just, striking and consistent in one man, might be forced and incongruous in another. Manner to be agreeable and effective, must be the indigenous product of one's own qualities and circumstances; its roots must lie in native soil; it will not bear transplanting. The produce of transplanted manner, at the best, is affectation.

What, then, is the elocutionist to do? For manner is the object of his culture. He must act the part of a skilful gardener, who does not graft a rose-bud on an apple-tree, or seek to train all growths according to one plan; but who studies to extend the capabilities of every species, and whose aim is not to foster sameness but to engender difference. Elocutionary instruction must prune and nourish; its object must be development not transformation; its end not uniformity but multiplied variety. The principle of imitation is, then, at variance with the fundamental idea of education, which is culture; the drawing out of that which is within; the fertilising of the mind; and the training of its spontaneous products.

When, therefore, we see an example of excellence in any art, we may worthily emulate it, but not imitate. Emulation is an ennobling principle; imitation is a debasing one. If we admire the clear pronunciation of a speaker, his expressiveness of voice, or his elegance or appropriateness of gesture, let us, instead of copying, strive to emulate him in the application of those qualities and principles which render his delivery effective. In this way, we may, in the end excel him: by imitating him we never should.

Shakespeare has, in a speech in "Hamlet," given a perfect compendium of the principles of delivery; and some persons fancy that they have in this speech the

authority of the great dramatist for upholding the principle of imitation ; for does not Hamlet, it is said, begin his advice to the players with these words : " Speak the speech, I pray you, as I pronounced it to you ? " The words, it is true, are used, but the sentiment is not. The advice is : " Speak the speech, I pray you, trippingly on the tongue," and the words " as I pronounced it to you " form an interpolated observation, or parenthesis. Shakespeare, so far from teaching that a speaker should form his style of delivery upon the model of another's manner, bases his instruction solely upon principles, clear, definite, and of universal application. He says :

" Pronounce your speech trippingly on the tongue ;" and so avoid drawling, mouthing, and rhythmical sing-song.

" Do not saw the air too much with your hands ;" but have a purpose of expression in your motions.

" But use all gently ;" all ; your hearer's ears, your own muscles, and the reading-desk.

" Even in the very whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness."

" 'Tis not in speakers to command assent.

The judgement must be wooed ere it is won."

" Be not too tame neither ; but " (and here is the very opposite of imitation) " let your own *discretion* be your tutor." In all things study fitness : " suit the action to the word,\* the word to the action ;" and do not bawl out the language of humility, or whine forth, with a tone of lugubriousness, words of joy and hope and consolation ; do not stamp and thunder with an air of passion, when you speak of love and mercy and gentleness ; or drone out utterances of reproof, appeal and argument.

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\* See " Action."

Lastly, and above all, he adds :

“ With this special observance, that you o’erstep not the modesty of nature.” Be natural. Speak, whether in the pulpit or on the platform, as you would elsewhere ; and deliver your prepared addresses as you do your spontaneous conversation. This is the sum of Shakespeare’s advice ; and what more can be said ?

Imitation is not without its value as an improver of manners, when it is used to supply the want referred to by Robert Burns :

“ O wad some power the giftie gie us  
To see oursel as ithers see us !  
It wad frae mony a blunder free us.”

In this way, we are frequently made conscious of some peculiarity or ungainliness, which we did not realise until we had seen it imitated. But there is a limit to the profitable exercise of this principle. It would be reprehensible wantonness to imitate the hobbling gait of a man with a broken leg ; while it might be genuine kindness to mimic the swagger or the shuffle of one who had only fallen into a preventible bad habit. We may, as a general rule, advantageously take off such faults as are only put on—whether unwittingly or from affectation. But anything beyond a person’s power to remedy is no fit subject for mimicry. Instances are common of children imitating a squint or a stammer, until the propensity has become irresistible ; and the little mimics have remained permanently affected with what they copied in idleness and mischief. “ Mocking is catching,” says an old maxim ; and when the mocker is not punished with the defect, he sometimes properly “ catches it ” in a more summary manner.

The principle of imitation is often subtly involved in the elementary construction of words ; such as *hop*, *twitter*,

*boom, bang, jerk.* Each elementary sound has an expressiveness of its own, which may be traced in a large number of the monosyllables of all languages. Thus the vowel *aw* is a long-faced sound, and it therefore expresses solemnity; while *ah* is a broad-faced sound, expressive of sprightliness or laughter. Consistently with this, *lah!* is a light and flippant ejaculation, while *law!* as everybody knows, is a serious matter.

The same principle of phonetic imitativeness is largely used by poets in the construction of their measures, as well as in their choice of words. Pope says:

“True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance.  
’Tis not enough no harshness gives offence,  
The sound must seem an echo to the sense.”

Imitation has its degrees, from the simple etching of outlines, to the full painting of detail, and filling in of light and shade. Of the first kind is the imitation of nationality in pronunciation, or of class characteristics; as when, in relating an anecdote or repeating a conversation, one should speak with the broken English of a Frenchman, the brogue of an Irishman, or the pronominal singularity of a Quaker; with the illiterate slang of a city Arab, or the spoiled melody of a sing-song preacher. The second kind of imitation descends from the general to the particular, and includes the minutest personalities; as when one illustrates the peculiarities not of a Frenchman but of some particular Frenchman. The first kind is, properly, imitation; the second is mimicry. The one is a pre-Raphaelite painting, a marvel of accuracy in drawing and minuteness of finish; the other a production of the later schools of art, in which concentration of effect, rather than general elaboration, is aimed at. As applied to delivery,

the first kind of imitation is proper to reading, the second to acting. Versatility is the prime requisite in reading; consistency in acting. An actor's training, therefore, may differ widely from that of any other speaker. Imitative instruction may profit the player, while it would spoil the preacher. An actor's business is to make himself master of the qualities which a certain line of characters calls into action. With these, limited in range but highly developed in degree, he may attain to eminence in his department. A preacher, or a pleader must have qualifications less perfect, it may be, but more general. In order to take high rank, he must

“ Know all qualities,  
With a learned spirit, of human dealings.”

When imitation is set aside as a method of instruction, the minds of both teacher and taught are fixed upon the *rationale* of the subject of study. To teach rationally is, however, less easy than to teach by example; and it is, also, more difficult to follow a precept than to imitate a model. But the difficulties are chiefly rudimental, and, when these are surmounted, the delight of learning and the pleasure of teaching are ever increasing and ever new. Besides, to profit by imitation, the model should be constantly changed. Variety of example is a necessity, or imitation becomes wearisome. But to develop a principle is a source of perpetual enjoyment, and to trace it in its varied applications is a work of sustained interest and gratification. A principle is a seed which yields its increase to the end of life. Imitation is a weed which overruns uncultivated ground, and should be rooted out by careful husbandry.

Impatient learners of elocution are apt to wish for a harvest without a seed-time. That which should be last is

sought for first. But the order of nature cannot be violated. The popular idea, indeed, is that Elocution means simply recitation, or declamation; and teachers have too often limited instruction to this department. But the practice is absurd, and the result mischievous. We cannot write well with a bad pen; and, on the same principle, the tongue, the voice, the hand—the instruments of oratory—must be adjusted to perform their functions properly, before they are brought into combined action in reading or reciting.

The cultivation of vocal expressiveness, by mastering all the varieties of the tones of speech, (see “Tones of Speech”) is an object well worthy of the student’s utmost effort. The Gamut of tones is used to its full extent, instinctively, in conversation, by almost every individual, especially by children, yet there are very few persons who make use of any similar variety of intonation in reading. Not all the rules that elocutionists have ever devised, nor all the models that could be imitated from all ranks of speakers, could do so much to harmonise the tones of reading with those of spontaneous speaking, as the study and practice of these simple elements of natural expression. The practical value of exercise on the individual tones exceeds that of any other means of vocal culture. No voice that the most apt imitator could echo would furnish more than a small proportion of the amount of possible tonic diversity, or of the variety attainable by one who, with competent endowments, should enter, with an artist’s zeal, upon the study of the elements of intonation. The imitative speaker is like a musician who plays by ear—and whose tunes are therefore limited by his own experience—as compared with one who can awake the silent harmonies of the written page, and reproduce the melodies

of other times and countries. Untutored orators speak by ear, while they revolve their little sets of styles and mannerisms; the truly cultivated speaker is spontaneously varied in his effects, and his voice has no more predisposition to any habitual tune, than has a flute or a fiddle.

It should be impossible for a hearer to predicate from an orator's delivery either his province or his profession; yet how few are there who are free from dialectic or professional twangs! It is natural enough for the street-hawker, the town-crier, the cheap John, and the showman to exhibit class characteristics in their oratorical callings; but why should we have among educated speakers the almost equally marked varieties of the forensic voice, the lay religious voice, and the clerical voice? The existence of these is a reproach to education, which is, in this particular, far behind the refinement of eighteen centuries ago; and it is an especial scandal to our colleges and universities, that they so generally discourage by neglect the study of that art which is the exponent of all learning, and without which knowledge is shorn of its influence, and literature of its vitality.

### XXIII. READING AND READERS.

The Art of Reading presents a subject as interesting as it is extensive. Reading embraces all the persons in the conjugation :

I read, thou readest, he reads and she reads,

We read, you read, they read.

All the pronouns read except one—"it." It can't read. Reading needs comprehension, and the grammatical "its" are not comprehended in the comprehending class. The power of reading is thus co-extensive with the power of comprehending. The power of *speaking* is generally reckoned the distinguishing faculty of man ; but, as some birds can speak, and all animals do communicate intelligence by sounds of some sort, the power of reading would, perhaps, better symbolise man's intellectual superiority. Dogberry thought that "reading and writing come by nature." Speaking does: the active imitative principle in man compels him to do what others do ; he therefore speaks as he hears others speak :—English in Britain and the United States ; French in France ; Dutch, Greek, Gaelic, or Hottentot where these prevail ; with a nasal twang in one district ; with a guttural rasp in another ; and with the lisp or the stammer of his family examples in all parts of the world. We can't help speaking, but we need a great deal of help to enable us to read. To speak is human, but to read is divine ; it is the divinity, the intelligence in man, that reads.

Reading is the first of human blessings: the power is native to us ; the education, or drawing out of the power is the work of industry and taste. Reading is the chief of all the arts of life. It annihilates for the mind all obstacles of time and space. The records of the past, the events of

the distant, it makes present to us. The thoughts of ancient sages, and of contemporary philosophers, the imaginings of the poet, the inventions of genius, and the discoveries of science, it makes our property, our inheritance, and our legacy to future generations. Bound to the earth as we are, born of the dust and to the dust returning, our span of days would pass in ignorance and end in oblivion, but for the blessed agency which entails to us the accumulated intelligence of past ages, and secures to us its life-rent enjoyment, and to posterity our increase of the rich possession.

Reading implies writing, and writing must have preceded reading. The arts have a common object; they are one, in fact, but "male and female—useless one without the other." With the invention of writing, and by consequence of reading, began the history of man. All before is dark. Men lived and died, and left no memorial save their bones. Their knowledge perished with them, or only a vague tradition of it survived. They wrote their early progress in the flints with which they killed the beasts of the forest or the fatlings of the flock; in the huts they built, the skins they wore, the clay vessels they baked in the sun or hardened in the fire; only in these mechanical productions, during their long lease of pre-historic barren life.

The pictorial representation of familiar objects gave origin to the arts of writing and reading; pictures gave place to symbols, and symbols of objects to symbols of abstract ideas. From pictures of the mouth in forming sounds the rudimental forms of letters were probably derived; and thus, by slow degrees, an alphabet recording speech and perpetuating knowledge, crowned the laborious ingenuity of man, and gave us the inestimable means of writing and reading.

Speech writes itself on air — a tablet less durable than the shifting sand ; when the sound is past, it cannot be again deciphered, and nothing but the fleeting memory of it remains. Writing, by means of an alphabet of letters representing spoken elements, is only another form of speaking ; it is speech, addressed to the eye, and fixed for re-perusal, on objects material and durable. The most enduring tablets of writing are brass and marble, which outlive dynasties and nations ; but perishable paper preserves it for a lengthened period, while, by means of the reproductive press, its longevity is indefinitely extended.

“ All things in nature one by one decay-  
But in the reproduction of their kind  
Survive and are eternal. Language, thus,  
Upon the fragile page inscribed, outlives  
The tablet through a multitude of deaths,  
And in its reproduction never dies.”

It is well for the world that the lessons of its philosophers and the songs of its poets have thus a duration far beyond that of their short-lived authors. Many of the great works of antiquity have perished ; but now, all that is deserving of prolonged life is embalmed by the press for an earthly immortality.

The term Reading has two distinct applications : namely, to the silent deciphering of language for our own information, and to the translation of visible into audible language for the information of others. These two forms of reading are not sufficiently distinguished in practice. What we read for ourselves only is not necessarily pronounced at all ; or it may be mumbled in the utterance, and the reader lose no part of meaning. Tennyson says :

“ Things seen are mightier than things heard.”

The statement does not apply to reading. Words merely seen are not so powerful as words heard. The written word conveys the thought, but the spoken word carries with it the speaker's vocal comment or suggestion, in commendation or in deprecation of the thought. The language of the voice is indissolubly joined to the ideographic word, and that which was a mere symbol becomes a spiritual influence. The letter is dead, but speech is the embodied soul of language.

The eye may gather the scope of a paragraph or a page at a glance, and so may be said to skim the cream off a composition, without taking up the milk and water which underlie it. Lord Bacon says: "Some books are to be tasted"—that is, only nibbled at here and there; "others to be swallowed"—that is, by a rapid bolting operation; "and some few to be chewed and digested"—that is, turned over in the mind, clause by clause, and period by period, until the thoughts of the author are thoroughly assimilated in the reader's mental system.

In reading for the information of others, there can be no skimming, no bolting; the eye may take in a sentence, but the mouth can give out only a syllable at one time. Reading aloud, then, must be of the masticatory kind; and yet there are varieties analogous to the less careful modes. One passage will be discriminated as easy of digestion, and treated like spoon-meat—bolted; another, perhaps, will be rolled as a sweet morsel in the mouth—made the most of; and another will be dealt with as a tough bit, and carefully divided into fragments before it is allowed to pass. The school-boy often meets with these tough pieces, unwisely placed before him; and they give him a habit of dividing and munching even at words which are quite familiar and easy. Children should never be called on to read aloud

language which is above their comprehension ; for unless a reader can take the thoughts into his own mind he cannot deliver them to the mind of a hearer ; and reading without thinking is not reading but mechanical pronouncing, like the talking of a parrot.

The object of one who reads may be twofold. It may be both to acquire and to communicate a knowledge of what is written. In this case, the reader's eye is very apt to run in advance of his tongue, and his utterance is consequently liable to hurry and confusion. Gathering the sense for himself by the eye, he forgets that the hearer has not the same advantage. In serving two masters he does not serve them equally, and the neglected one is sure to be the "other" one.

Reading aloud is properly reading for the benefit of a hearer. The reader knows—for he sees—what he is going to say before he utters it, and his duty is, first, to take the thoughts into his own mind, and then to deliver them as if they were spontaneously conceived. But the majority of readers do not give themselves the trouble to think, and hence their reading is merely mechanical. Subjects and predicates, things new and things repeated, principal topics and parenthetical explanations, are all jumbled together ; and the labour of sifting and assorting is left to be performed by the hearer, while the mass is heedlessly accumulated at a rate which renders the operation impossible. Public readers of this class are intolerable. They treat their hearers' ears as if they were quarry-holes to be filled up, and they treat their subject as if it were rubbish to be dumped out in cartloads.

Not every reader can gather the sense, and see all the relations between words, by mere prevision at the time of reading ; therefore, whatever is to be read in public

should first be well studied in private. The errors that we sometimes hear could not possibly be committed if the matter read had been made the subject of due preparation. The more thoroughly the reader knows what he has to deliver, the better will be his reading. Besides, his eye must be free to address itself to his hearers. Common politeness requires one to look at the person we speak to ; and if a reader keeps his eye directed on the page, he treats his hearers with disrespect — to take the lowest ground of reproach — and virtually reads only for his own information. Some readers, as if to show their independence of the written page, actually shut their eyes during the delivery of memoriter portions. This is like dropping an unaddressed letter in the post-box. Nobody gets it. Whereas, the same matter addressed to the hearers by the speaker's eye is received as a personal communication by each auditor.

This oratorical quality in reading is the one which is generally most wanting, and the ineffectiveness arising from the want, is the source of the prejudice which prevails against the reading of sermons, speeches and lectures. The shrewd observation has been made that this prejudice is seldom very strong where the addresses are above the average in excellence, as compositions ; but that the prejudice is insurmountable when the ill-delivered matter is commonplace ! While, therefore, taking the form of opposition to reading, the prejudice is, in reality, only directed against bad reading.

So far as the hearers are concerned, there is obviously no difference between a composition read and one delivered from memory. To the speaker, however, there is an important difference. What is delivered from memory is remembered chiefly by association ; the last words of one

section forming the cue to the next. Paragraphs and pages thus learned by the run, generally require to be delivered by the run, lest a link in the chain should be lost. Such memoriter speakers are, in reality, readers; only, they read from a concealed book; and they are, almost of necessity, worse readers from the page of memory than they might become from unconcealed MSS. were they properly to study the art of reading. The public reader, who is a master of this art is to his hearers a speaker, rather than a reader. He is the latter only to himself, and for his own convenience. The manuscript lies before him as an assistance to recollection, a source of confidence, and a preventive of error. The reader has the further advantage, that he can, without fear of losing his place, interpolate any observations that may arise to his mind as he goes on; while he who reads from memory is only safe while he avoids all mental discursiveness. The latter is on a line of rails, and he rolls on smoothly and expeditiously, only too quickly and evenly; but he must keep on the rails, and memory must stand by the switches at every junction and every crossing, lest an accident may happen, and one train dash into another train — of thought. The reader, on the other hand, travels on the highway, and he can go now to this side, now to that; stopping here and sauntering there, at will; turning aside, when opportunity serves, through tempting by-ways of thought, and returning to the road by untrodden paths, delightfully refreshing in their very brokenness and contrast to the cut and leveled and parapeted highway.

Reading and Readers might be classified under four distinct heads — Mechanical, Expressive, Impassioned, and Dramatic; but, while a great deal might be said under each head, the various qualities characteristic of the differ-

ent styles must really be present, in greater or less degree, in all good reading. The mechanism of speech must be perfect: no lisping, no burring, no stammering, no elisions of letters or of syllables; the expressiveness of words, and the rhythm of sentences and of metrical lines must be preserved without monotony, without hiatus, and without recurring tune; the passion of the utterance must be discriminated with full sympathy, but without extravagance or loss of self-possession; the dramatic effect of varying moods and different speakers must be illustrated, without degenerating into mimetic assumption; and all must be so tempered and subdued, that none of the finer shades of sentiment may be blurred by coarseness, or exaggerated into undue prominence. Like the colours in the spectrum, the delineations of a reader should be severally distinguishable, while lines of demarcation are either non-existent, or imperceptible.

Expressive reading thus differs from acting, in which individual assumptions are complete in every particular of voice, gait, and even dress, in a way that is incompatible with transitions from one character to another. Acting is representative and real; reading is suggestive only: the one pictures to the physical eye, the other to the mental eye. A good reader might be but a very ordinary actor, and a first-rate actor might prove but an indifferent and uninteresting reader. Acting is like a photographic picture, which must be sharply focussed, and which presents with equal clearness of definition every object within the focal range, whether it be the shape of a feature or the pattern of a ribbon, the perspective of a building, a broken pane of glass, or the line of a waterpipe. Reading is like a painting, in which only selected forms are introduced, and in which the hard outlines of reality are softened by blending touches,

while all necessary accessories are subordinated to the central and dominant object of the picture.

Reading is thus, frequently, much more agreeable than acting, and realises better the general scope and intention of the play. It leaves more to the imagination, and the imagination is a better artist than actors and scene-painters are. Who does not feel his conceptions of the supernatural degraded by almost any attempt at material presentation; as, for example, of the storm and shipwreck in Shakespeare's "Tempest," — the tricky and delicate spirit Ariel, — the weird sisters and the blasted heath, in "Macbeth," — the apparitions of Banquo's issue, — or the ghost in "Hamlet?" The utterances of the bare-headed King Lear, when exposed to the "rough tyranny of the open night" by his unnatural daughters, are sadly jarred on by the crackling of the sheet of copper which does stage-duty for thunder; and a thousand other effects are far better conceived than realised by any attempts at representation. Again, in witnessing a play, while the Romeos and Hamlets may be sufficiently satisfactory, tragedy is converted into farce by the wretched Mercutios and Guildensterns to whom one is equally compelled to listen. In the effective reading of a play, the little points of difference in the reader's manner help the fancy without disturbing it; they are suggestive of more than they express, and the hearer does his part with the author in creating the world of character and scenery by which the mind is filled. Thus, a poet's word-painting, expressively read, yields a higher enjoyment than the attempted embodiment of his pictures by even the most accomplished delineators on canvas or in action.

Pre-eminent among all modern word-painters is the Poet-Laureate, Tennyson — although he often indulges in hazy atmospheres and indefinite patches of colour which puzzle

the ingenuity of his readers. This, however, is part of the poet's skill. Tennyson can be clear and sharp in his outlines, and his works are full of sunlit beauties, crisp and clean in every line ; while they abound also in passages over which the poet has spread a film of mist, through which the reader has to pore long before the objects dimly seen reveal themselves in recognisable forms. But in his deepest shadows there is meaning. An ardent admirer of the poet ventured to request his explanation of a phrase of unusual obscurity, respecting which a variety of opinions had been formed. But the charm of the passage would probably have been lost in an explanation where perspicuity was not intended ; and the Laureate replied to his correspondent that such a thing was never heard of, as a poet being his own interpreter !

The masterly effect of intentional obscurity is seen in many of Turner's pictures, in front of one of which a delighted connoisseur was seen standing rapt for half an hour. At last he turned and asked : " What do you think that patch of colour is intended for ? " " Probably a rock," was the answer, " a mere amorphous lump of stone." But the other had, after his long gaze, spiritualised the patch into a living form, and had, at last, come to the conclusion that the shapeless rock was intended for a cow. So, often, in poetry. Only with difficulty can we discover the occulted meaning ; and our fancy has sometimes to be as freely exercised, at first, as that of the critic at the painting. None but a great artist, however, should venture on obscurity — if he hopes to be studied and appreciated.

The elementary principles of all arts are generally those which stand most in need of reiteration and illustration. In connection with reading, the chief principle to be insisted on in all cases is intelligibility. This includes three

things: namely, clear enunciation, grammatical perspicuity, and logical modulation.

The first of these might, for the present purpose, be dismissed with its mere specification. Clear enunciation is the primary requisite of intelligibility. The indefiniteness of readers in pronouncing syllables is, doubtless, to be attributed, in great measure, to the indefiniteness of letters in representing sounds. Give a learner a distinctive symbol for each separate sound, and he will naturally be as precise in pronunciation as he is now naturally obscure.

Our language stands in great need of improvement in this respect. There is nothing in the nature of sounds to prevent their being denoted by uniformly intelligible characters, applicable to all languages, in such a way that a native of any country might pronounce the written words of any language, exactly as they are heard from vernacular speakers. This precision of phonetic writing—long impossible—is now rendered practicable by the invention of physiological letters which symbolise the organic mechanism of articulate sounds, and so convert writing literally into visible speech.

The second requisite of reading is grammatical perspicuity. This is really a very simple matter, but simplicity is turned into complexity and confusion by inattention to the most obvious principles. Sentences are made up of facts and circumstances; and readers have merely to discriminate between these: to state facts independently, and circumstances in due relation to facts; not to connect facts with wrong circumstances or to mix circumstances with each other. To take an example:

“Every lady in the land  
Has twenty nails upon each hand  
Five and twenty on hands and feet—  
Nor more nor less to be complete.”

This reading makes nonsense of a true statement. Yet this is the way poetry is generally read — with a stop at the end of each line, whether the sense requires it or not. The proper allocation of facts and circumstances gives the very different reading of these lines :

“ Every lady in the land  
Has twenty nails : upon each hand  
Five ; and twenty on hands and feet ;  
Nor more nor less to be complete.”

Whether in reading prose or poetry, the principle is the same : attend to facts and circumstances ; unite no words that have not a mutual influence in expressing sense, and separate no words that are so related. Reading can never be good that is regulated either by lines in poetry, or periods in prose. Many divisions must be made where no punctuation is written ; and the customary marks must frequently be disregarded, when they interfere with the governing principle of sense — the clausings of words for the independent expression of facts and circumstances.

Logical modulation is the last requisite of intelligibility in reading. Words grammatically belonging to the same clause, and circumstances relating to distinct facts are, often, in composition separated from one another ; and the reader's voice should ally them, by correspondence of modulation. Thus in the lines :

“ Slowly and sadly we laid him down  
From the field of his fame fresh and gory,”

the clause “ fresh and gory ” has no reference to either of the nouns in the same line ; but it refers to the word “ him ” in the preceding line :

“ Slowly and sadly we laid him (being still fresh and gory)  
Down from the field of his fame.”

This meaning is brought out, and false meanings are excluded, by a modulation of the voice, separating the clause of ambiguous reference from the words to which it does not refer, and raising it to the level of its true antecedent.

“Slowly and sadly we laid him down  
From-the-field-of-his-fame — fresh and gory.”

Examples are better than precepts to inculcate a principle. One more example — as actually heard from a clerical reader — may be adduced :

“And they came with haste, and found Mary-and-Joseph-and-the-Babe — lying in a manger.”

This reading conveyed as the “fact” of the sentence that Mary and Joseph, as well as the Babe, were found “lying in a manger;” but the truth of the narrative required the “circumstance” — “lying in a manger” — to be united only with the word “Babe.”

Whatever be the subject of reading, the prime requirement is perfect intelligibility. The hearer will be all the better pleased if, at the same time, the matter be rendered attractive by magnetism of voice and manner ; but a reader's style should never be obtrusive. Bad reading compels one to notice manner in the first place. Good reading should fix the thoughts upon the matter only.



## XXIV. ORATORY AND ORATORS.

Oratory, in the broadest sense, signifies articulate oral communication; and in the more ordinary scholastic sense it means the art of public speaking. In both senses the quality of oratory is the most distinguishing characteristic of man from man. The condition of oratory thus reflects the character of a people, and the character of a person. Among aboriginal and illiterate tribes, before commerce has united them to the brotherhood of nations, oratory is highly figurative, because words are few, expressive primarily of sensible objects, and used each for a variety of ideas. Among lettered and commercial nations, oratory is exact and literal, because words are many, and abstract ideas are expressed by separate terms. So, among classes of men, oratory is, on one hand, limited to a small vocabulary of words, which do duty in almost every sentence, constituting the slang of a grade or the technicalities of a craft; and on the other hand, it is copious and varied in expression, constituting the exactitude of philosophy, or the subtle elegance of poetry.

The great arenas of public oratory are the church, the court-house, the legislative chamber, and the theatre. Every one knows how carefully the orators of each class are trained to high efficiency before they enter on their duties. Nothing short of the every-day achievements of our speakers could be expected from such laborious preparations as they undergo! How curious it seems, to reflect, that there was a time when the glorious faculty of oratory was held in such low esteem that neglect, and ignorance, and perverse habits took the place of instructors, and when orators, under such training, spoke just as a dog barks, or a cat mews; unwitting of the wondrous processes em-

ployed, and unheeding of the high possibilities of artistic eloquence ! In those old times the highest aims of speaking were associated with the lowest exercise of speech ; for to be natural in sacred effort was deemed to be profane ; and profanity prospered by the theory. Nature sought refuge in the theatre, and the church, scowling upon the play-house, excommunicated the worldly assistant from the sacred edifice. Nature, being a thing of this world, was made over to the men of the world ; and in this way it was that an antagonism arose between the two kinds of oratory, called sacred and profane.

In the ardour of opposition people often do very foolish things ; and it came to pass that, while profane orators, under the guidance of nature, spoke through their mouths, orators of the other class trumpeted through their noses ; while profane speakers used a gliding, changeful intonation, speakers of the other class drawled in monotone ; while the one class moved their arms through a curvilinear path, which an artist of the despised natural school had demonstrated to be the line of beauty, the others jerked their limbs at angles of deformity, and emphasised their actions with the direct force of a threshing-flail ; while the one swayed the body gracefully from side to side, the others bobbed it up and down ; while the one stood erect, or walked about with easy freedom, the other shut himself up in a case, and doubled his body over the cushioned edge ; while the former class of speakers looked and moved as if under the influence of present feeling, the other preserved the passionless equanimity of a statue, or moved with the mechanical uniformity of an automaton.

Now, all this is happily changed. Nature is allowed to be the highest Art, and the highest art is acknowledged to be but Nature. It is no longer considered profane to be

natural, or to study art in order to educate, or draw out, the powers of nature. Our orators are all trained speakers; their voices are trained, their bodies are trained, their noses are restrained; they have mastered the instrument of speech, the diapason of sounds, the "manual exercise" of oratory. They have passed through the discipline of the awkward squad, and have learned to handle their "arms" with effect, and when not in "action" to "stand at ease."

Is this picture true? Alas, the olden times are still with us in the present, and the era of artistic oratory is yet in the dim distance of futurity.

The fact has long been a subject of too well-founded complaint, that manner is not studied by our orators, proportionately to its importance as compared with the matter of oratory; while, at the same time, the advantages of effective delivery are universally felt and admitted. Whatever be the reason of this anomalous neglect, it certainly derives no encouragement from history, or from living experience, and no justification from commonsense.

There are, it is true, some persons who, in the pride of mental strength, affect to despise all the teachings of art in respect to delivery. But these are a small minority, and we do not find their practice consistent with their theory; for they themselves acknowledge the influence of manner,—in the attention with which they listen to an effective speaker, and in the listlessness which a careless or uncouth delivery provokes, just as much as those who admit the value of style, and who scrutinise the subject-matter less closely. We may build theories upon the power and dispassionateness of reason, and argue, with much plausibility, that the all-potent faculty needs only that plain truths should be plainly set before it; but there is a charm in well-managed utterance which will upset the theories, and compel the confession,

that, although reason should ever lead and not be led by the feelings, it will often be indebted to them for being roused to inquiry even in matters of the deepest importance.

The eye cannot appreciate the purest gem through the encrustments which bedim it in its native mine; nor, until the lapidary has polished its surface, can its beauty be rightly discerned, or its value estimated. And so, in delivery, the mind cannot recognise, through coarse enunciation, rusticity of dialect, or monotony of voice, even the loftiest imaginings of genius, or the most artistic charms of composition; but these are best seen and most prized when not only vulgarities are removed, but the polish of rhetorical skill is added.

Indeed, the manner in which we give utterance to our thoughts is almost as important as the words which we employ. No thought can arise in the mind without some attendant emotion—even if it be a feeling of indifference; and, therefore, no language can fully represent a speaker's thoughts unless its delivery be impressed with the emotion natural to that idea. Words are the material of an artificial language, arbitrary in acceptance, and varying with the geographical distribution of men. Cross a petty belt of water, a hill, or a few fields, and this language is unintelligible. The language of feeling is the language of the human race; neither national nor local, it is everywhere current, everywhere it is the same. These two languages must be united in all delivery. "Better," says the proverb, "is a living dog than a dead lion;" and better is an inferior address, vitalised by eloquence, than the most scholarly discourse that falls dead from lips of dulness.

Every orator aims either to instruct, to persuade, or to amuse; and he cannot do the one or the other without a manner suited to the end in view. A miser cannot teach

benevolence, or a drunkard temperance; a bigot cannot inculcate toleration, or a hypochondriac infuse mirth or cheerfulness; neither can a speaker produce the effect he aims at, on his auditors, if he be not himself correspondingly affected first. He must "assume the virtue if he have it not." The importance of the subject must not be trusted to for raising the appropriate feeling in the hearer. Men will sympathise; they will be moved by sincerity, or the appearance of it; but they will not be impelled to feeling in any other way. An abstract reflection will not move the heart, and a mere precept falls coldly on the ear.

The delivery of language, however eloquent, without corresponding eloquence of manner, may be compared to the dreary aspect of the most varied landscape when clouds obscure the glorious luminary of day. The objects are visible, but dimly seen. The trees and the extended prospect look pallid and deathlike; the gray waters murmur in a sullen light; the mountain shadows are lost in the gloom; and the breeze sweeps hoarsely the dismal obscuration. It is thus when the soul, the sun of the intellect, is clouded. The clatter of words spoken in monotony or senseless tune, goes on unheeded by the uninterested mind. Momentous truths may be the subject of discourse, but they are only dimly apparent in the vocal haze. The most solemnising thoughts, the most elevating themes, may be so coldly and unrealisingly delivered that men will sit supinely during the recital, or respond only by indications of drowsiness.

The cause of the strange and unseemly apathy of manner which produces such results may lie far back in the orator's history. The natural connection between words and feelings was, perhaps, broken in early life, at school, when the child, reading language beyond his comprehension, was allowed to acquire the habit of meaningless in-

tonation, which no after-training, either at school or college, was provided to correct or counteract.

Not more level are the lines upon a printed page than are the tones with which words are pronounced by tyro readers, under the negligence of teachers; and the same voice that is rippled over with inflections and the rise and fall of wavy modulations, in conversation and in the playground, sinks to a flat and sleepy calm in the exercises of the class-room. A little care and good example at this period would prevent the formation of those vocal habits which, in the adult orator, so outrage nature and violate the inherent expressiveness of the voice. Amendment, however, like the faults to be amended, must be elementary. Instruction must begin at the beginning or it will but substitute one mannerism for another. Teachers of oratory have too often done this, and nothing more; and the effect of their lessons has been — as many affirm — to make what was bad become worse; to put an ill-fitting garment slouchingly on a man's shoulders, instead of the easy though rudely fashioned one which custom had made to sit upon him without constraint.

At present, the first business of the oratorical instructor is not to teach but to unteach; not to cultivate elegance but to extirpate deformity; not to build up, but to pull down, and to dig for new foundations. Articulation, which should have been perfected in the school-boy, presents a mass of confusion and error in the grown-up candidate for oratorical refinement. The tongue, which should have been trained to accuracy of movement, is still, in this, the lowest sense, an "unruly member;" the lips, which should, as the portals of the mouth, expand and shut with smoothness and precision, are warped and unwieldy, pushed awkwardly ajar or rudely slammed together; the whole organ-

ism works at random, and the mechanism of speech is distorted and imperfect.

Notice has been already taken of certain class characteristics of Delivery,\* otherwise there is no peculiar style of oratory which should be distinctive of any class of public speakers. The same powers, to be more or less developed according to circumstances, are required by all. But if energy and the use of homely, heart-touching phraseology, and, above all, of natural tones, be more called for in one case than another, they should be found in the pulpit. Yet the different kinds of profane oratory exhibit by far the higher proportion of these qualities.

There was a time when the stage stood first in oratorical rank. In the theatre was the model of pronunciation, and the taste of the gifted players softened, refined and varied our language in its sounds, and exalted the popular appreciation for the intellectual charms of poetry. Now, the ballet, the opera, the spectacle, the pantomime, the troupes of acrobats or performing dogs are the attractions which, in managerial phraseology, will best "draw." The degeneracy would seem thus to be as much in the public taste as in the stage. It is true the theatres are not now frequented by the class of auditors who graced the efforts of a Garrick and a Siddons. The stage is no longer the national amusement. But why is this? Let not the fashionable deserters of the drama "lay the flattering unction to their souls" that the degeneracy of the theatre has driven them from it. The cause is rather that their unintellectual preference for dancers and singers has made the stage what it is. Starve a man and he will become lean; desert the theatre and it will inevitably lose caste; and managers must cater to the taste of such classes as will support them.

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\* See "Class Characteristics of Delivery."

Dramatic exhibitions are fascinating. They always make a deep impression on the mind. If, therefore, the stage is not a public good it will become a public nuisance, powerfully operative for the perversion of taste, and the endangerment of morality. In the theatre we should :

“ See Comedy, with pointed ridicule,  
Pierce to the quick each knave and vicious fool;  
And Tragedy—a warning to the times —  
Point high her dagger at exalted crimes.  
Drive from the heart each base, unmanly passion,  
Till virtue triumph in despite of fashion.”

Nature seldom gives us more than the faculty to excel in any work. Her gifts must be moulded and fashioned by her handmaid, Art. As in husbandry, she yields her riches to industry, and to indolence is unprolific and sterile. So in Oratory. The liberality of Nature is everywhere visible in the distribution of oratorical powers, and it is only from the want of cultivation that we see no correspondent produce of excellence. The field of oratorical utility extends far beyond the limits of the learned professions, and includes all ranks of citizens as interested in its culture.

## XXV. AN ALPHABET OF ORATORS,

## OF "CAPITAL" AND "LOWER-CASE" TYPES.

The quality of oratory or oral utterance, has been described\* as representative of character; and—as will now be shown—we may run through the whole alphabet in glancing at only a few of the characteristics of representative orators. The alphabet consists of large, or what printers call "Capital" letters, and small, or what they denominate "Lower-case" letters; and the varieties of oratory are, like the letters, either of Capital type—the less common—or of Lower-case type—decidedly the more common.

To take the alphabetic letters seriatim, we find—as A 1—the Amatory Orator; of Capital type when the love that thrills the voice is chaste, sincere, unselfish, aiming only at the good of the beloved object; but of Lower type when a meaner motive prompts the tongue. The Amatory Orator may well take the lead in our category, for of all the passions none is so eloquent as love. The adage says: "men are born poets, and made orators" by art. There are many cases where even the highest art would fail; but love fails never. Love is an inspirer of eloquence. A person who "cannot say bo to a goose," under ordinary circumstances, will do the beau to admiration when before a silver-tongued, responsive belle. It is true that lovers are often tongue-tied in the crisis of their oratory, but this militates nothing against the asserted eloquence of love. For the feeling that hangs weights upon the tongue is rather one of fear than love. Perfect love has no fear—no hesitancy. What can surpass the eloquent prattle of a young mother to the new intelligence of her nursling? She is an Ama-

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\* See "Oratory and Orators."

tory Orator of the Capital kind—large Capital ! But love letters generally are of Lower type.

Next to Love as an inspirer of Oratory is, perhaps, that other more gross intoxicant which Burns addresses in "Tam o' Shanter :

"Inspiring bold John Barleycorn,  
What dangers thou canst mak us scorn !  
Wi' tippenny we fear nae evil—  
Wi' usquebaugh we face the d—l."

The Bacchanalian Orator, therefore, comes next on our list. There is no Capital variety of this species: it is all of Lower type. Nothing can be more dangerous than the custom to which nervous orators sometimes habituate themselves of "keeping the spirits up by pouring spirits down," before making a public appearance. A spirit is thus raised within them which not all the force of philosophy and religion can lay. Each present quaff is found to be a draft on future spirits, for the reaction is not less certain than the short-lived action. The nervous speaker can only, in safety, draw his "spirits from the vasty deep," in the shape of the distilled mountain dew that runs in silver streamlets down the cloud-capped hills. The speaker of nervous temperament, who leans on a barley reed to steady himself, is precisely the one who will be most apt to lean too heavily and fall.

Having now got fairly afloat in the alphabet, we may proceed to C. The most prominent variety of speaker under this category is the Catechising Orator: one who is continually asking if you are attending to him, if you are following him, if you understand him, if you agree with him, if you believe him, if you are convinced by him, if you will act on your convictions, if you will do this and that, and if you won't do the other thing; if, in fact, you

have penetration enough to discover that black is black, and that white isn't—that two and two make four, and that two and three don't. It is tiresome and worrying to be continually questioned when no opportunity is afforded you of replying. Questions are idle and rude when they are not expected to be answered. A question implies either an appeal to the hearer's will or knowledge, or a desire for information, arising from doubt or ignorance on the part of the speaker. There can be no doubt about the ignorance of the constantly catechising speaker—ignorance of the art of oratory, ignorance of human nature. People like to draw conclusions for themselves, or to fancy that they do so. The true orator will so put his premises before the hearer's mind as to force upon it, unconsciously, the logical conclusion he desires; but if the speaker is always doubting, and probing, and investigating, and catechising, to find out if the process is going on, he is like the youthful botanist who was continually pulling up his plants to see if they had struck root! A question is Capital when it is put in reference to an unanswerable proposition, or to a fact or argument which answers it triumphantly in the statement; but questions are of Lower type when they are put—as by the craft of catechising orators—without reference to argument or reason.

We have now got to the end of the A B C, although we are yet only at the beginning of the alphabet. Under the next letter, the speaker that seems most worthy of notice is the Deliberate Orator. Of this variety we find both kinds—Capital and Lower type. Deliberation is Capital, when the speaker weighs, or seems to weigh, his phrases before he utters them. His manner is complimentary to his hearers, as though he studied to speak worthily of such an auditory; and his deliberation further seems to intimate

his conviction that what he says is worth the uttering, and worth the listening to. But hurrying speech, or glib unbroken fluency from period to period, sounds as if the speaker either did not think his audience worthy of more care, or his address worthy of being pondered. The one speaker is attentively listened to by willing hearers—every noise is hushed, every rustle stilled until the appropriate interval; the other is listlessly yawned at, while his voice is drowned in coughs and shufflings; and what is heard “goes in at one ear and out at the other.” Deliberation is of unquestionably Lower type when the speaker pauses, not for thoughts, but for words; above all, when he hums and haws, and draws for lack of ready language.

Our examination will now go on with E's. Here we have a choice between Effeminate speakers—Capital when of the real sort, and heard at the right time and place; Egotistical speakers—always of Lower type; and Effervescent speakers. Let us select the last. The Effervescent Orator varies the general tameness of his delivery by sudden outbursts of unsustained energy. He has two keys: one soft, semi-voiced, and confidential; the other harsh, abrupt, and ear-splitting. The first lulls you into a state of sleepiness, and when you are just subsiding into a doze, the second violently tingles you back to consciousness. You hear the pop as of a champagne cork, and lo! it is followed only by humble ginger-beer,—which, after the first gush, is “stale, flat and unprofitable.” The quality of effervescence is pungent and agreeable, so that there be flavour with it, and something more than froth. It is then Capital; but it is decidedly of Lower type when it consists of “*vox et preterea nihil*.”

The Foppish Orator may stand as representative of the class under F; not Capital, but of Lower type. Nothing

can make oratorical foppery Capital—unless as a capital offence. The clerical fop is, of course, the worst. As the poet says:

“In man or woman, but far most in man,  
And most of all in man that ministers  
And serves the altar, in my soul I loathe  
All affectation.”

The Foppish speaker is continually occupied in little adjustments of his dress, his gown, his wig, his cravat, his collar, his cuffs. His pronunciation is mincing and precise, as if his polished voice were stepping over stones in a muddy lane; and he keeps his hearers so occupied with himself that they cannot attend to what he says, or rather, they hear and heed not.

In the next series we find the Galvanic Orator. Every accent of his voice, like the contact of the poles of a battery, makes his whole frame jerk with the emphasis of utterance. He is certainly a most moving speaker, for he cannot be still. But his restlessness is not merely of the fidgety kind—it is shocking. Being so, we shall take an abrupt leave of him and turn to the next category.

A gentle cough calls our attention to the Hemming Orator, who is continually clearing his throat for words that hang fire, and will not go off until the glottal percussion-cap has snapped to open the passage; and next to him is the Humdrum Orator, whose tame and tardy utterances have no fire at all. The less heard of him the better.

And now what a host of speakers we have under our I's: the Illiterate, the Imaginative, the Imitative, the Impetuous, the Independent, the Insinuating, the Ironical and a crowd of others. As representative of the most important class, we may select the Imitative Orator. He is a speaker of vivacity, of agility. Let his voice say “up,” and up go his

arms; let it say "down," and the obedient members fall. If he speaks of his heart, he shows you its locality, and points out the position of his head, lest you should not otherwise discover its whereabouts. He depicts by gesture every word, and addresses his discourse as much to the eye as to the ear. When his action is mechanically good he produces a great effect on an uncritical assembly, but he is a tiresome tautologist to the intellectual. People of average understanding do not require such double information, and they become disgusted with a person who is continually thrusting upon them lessons in anatomy without an atom of necessity. Gesture should be suggestive of something which the words do not fully express, or should only add an impressive earnestness to utterance. Imitative action belongs exclusively to the Lower type, or is suited only to a congregation of deaf persons, when it accompanies language as a pantomimic glossary.

We have no great variety under the letter J. The Juvenile Orator is, perhaps, the one most worthy of selection. In the nursery, the oratory of the very juvenile speakers is really eloquent. What an accord of tone and sentiment! What winning wiles — what imperious mandates — to coax the doll or to command the cat! This is Capital; but juvenile oratory is of Lower type when the little parrot stands forth to squeak grandiloquently language far above his comprehension. The first requisite for effective oratory is a perfect understanding of what is spoken; and the natural eloquence of childhood is lost in the delivery of words which convey no meaning, or a very imperfect one, to the little speaker's mind. Habits of unnatural oratory are thus acquired which all the efforts of after-life cannot remove. The various classes of professional orators teem with speakers whose perverted mannerisms have this early

origin. Children should neither read nor recite language the import of which they cannot feel. Attention to this precept would probably do as much for adult oratory as all the treatises and trainings of rhetoric and elocution.

The letter K does not offer a very wide selection. The speaker most needing observation is one whom we may call the Kneading Orator. He is undoubtedly a handy man, for he is constantly handling his subject as if it were a lump of dough; and he cannot be denied the merit of being a most striking orator—with his fists. He is most frequently found in the pulpit where the cushions before and around the speaker offer a soft and yielding surface for his knuckles. One is tempted to ask, on seeing him so industriously occupied on the velvet, what is the purpose of his kneading. The fact is, it is only the expression of an undisciplined energy which needs to be properly directed. It does no good to anybody but the upholsterer. Instruction is the one thing needing in such cases. We need not lengthen this section. The next is longer—a couple of L's.

The most prominent speaker in the L category is he of the ell-wand, the Ladies' Orator. What a captivating bow he makes with the newest cap-ribbon! How he holds forth on the merits of a mantle or the fashion of a feather, while he holds forth the lovely article in fascinating attitude! He is a very Cupid in address, as he excites the dress-cupidity of his customers. He is equally good at fitting and counterfeiting. In his encounters with the fair, he can act and counteract, charge and countercharge, charm and countercharm, countervail and counterwork, with an eloquence and elegance against which few persons or purses can count on being counterproof. He is the true special pleader of the gown and the long robe, and of all sorts of suits—the Barrister of the counter! Moreover,

if shop-visitors be credited, few pleaders are so successful in avoiding a non suit.

We cannot neglect another most interesting speaker in the L category—the *Lisping Orator*. Well he may be loquacious, for what a long tongue he has! or, rather, seems to have, for it is not necessarily long in being seen. The hissing sounds of S and Z, not knowing exactly the way out of the mouth, are accompanied by the tongue as far as the teeth,—sometimes as far as the lips. This politeness is awkward in its consequences, for the organ cannot get back in time to attend to other duties within. *Lisping* is merely a habit of obtrusive lingual action, perfectly removable by so simple a discipline that there is no excuse for its continuance, unless the speaker is in love with it. And this is sometimes the case. The defect is so common in the pretty, imperfect prattle of childhood, that the poets have adopted *lisping* as the symbol of infant innocence and grace. On this account, children of a larger growth become attached to the habit, and preserve the soft, sweet sound for the sake of its associations. But, however becoming *lisping* may be in the little nursery Miss, it is far from being so in a man: in him it is decidedly amiss. If we grant it Capital in pinafores, it is, assuredly, of Lower type in crinolines and stand-up collars.

Two opposite classes of speakers are suggested by the letter M—the *Melodious Orator*, and the *Monotonous Orator*. The *Melodious orator* has a tune to which all his sentences are set, so that when you hear one sentence you have got a revolution of his barrel, and all the others are just like it. *Dialectic* speakers belong to this class; for every dialect has its tune. In some of them the voice is always falling, and in some it is as regularly rising, from the beginning to the end of a sentence; in some it makes

a wave of one kind, and in others of the entirely opposite kind. This sort of melody—as well as that first referred to above—is of the Lower type; but melody is Capital, when it varies with the mood which the words express.

The Monotonous Orator has as little music as a muffled drum. All his tones are repetitions of the same note, and, whether the matter that he utters is grave or gay, the manner of his utterance undergoes no change. Monotony may be Capital, when it is sparingly introduced for an occasional effect; but it is always of Lower type when it is habitual.

The speaker that claims notice under the next letter is the Nasal Orator. Some elements of speech are entirely nasal: these, in English, are three consonants only; but in some languages there is a class of vowels of a semi-nasal quality, which produce a highly characteristic effect on pronunciation. What is meant, then, by nasal speaking is not simply the passing of sound through the nose, for that is a regular and necessary process in certain elements, but the diversion of the main current of voice from a purely oral to a partially nasal channel. The quality of speech is greatly affected by this change of route, and not agreeably so to unhabituated ears. The voice acquires a dull resonance in the cavities of the head; a muffled funereal quality, suggestive of gloomy solemnity; like the “dim religious light” of a cathedral aisle, which may, perhaps, account for the prevalence of nasality in the

“Conventicle, where worthy men,  
Misled by custom, strain celestial themes  
Through the pressed nostril, spectacle-bestrid.”

The dialectic nasality which characterises some districts on both sides of the Atlantic, may, perhaps, be a legacy left by

the Puritan fathers, who thus have given a tone to speech as well as to sentiment.

From the next category we select the Obstreperous Orator, as one who makes a great noise in the world. It is utterly impossible by any description to convey an idea of his extraordinary vocal flights and physical feats. No building can contain his voice, and the wonder is that any platform can sustain his body, or any pulpit hold it in. He roars and writhes, as though all the tortures of the Inquisition were simultaneously racking him, while the perspiration of a porter in the dog-days pours from every pore. This is, by way of earnest of his earnestness, a Capital quality, but not necessarily associated with rabid ferocity of manner. The Obstreperous Orator, even when he talks of love and tenderness and mercy, looks and speaks as if the "tender passion" put him in a towering passion; and mercy filled him with excruciating misery. His hearers, wide awake, certainly, sit gazing in terrified wonder at the awful vehemence which lashes the waves of sound about their ears. And what is the reason of all this uproar? It is—"like a tale told by an idiot—full of sound and fury, signifying nothing." There is no malice, no anger, no threatening intended. Let not little Red Riding Hood be afraid. It is not a naughty wolf dressed up like grandmamma, but only good grandmamma dressed like a wolf.

Now we must mind our P's and Q's. We shall, this time, seek a subject in a region of refinement—in the Legislative chamber. Here we have a whole houseful of orators. Every man on the benches has passed through the ordeal of committee-room and caucus speechifying; and, before the congregated voters of district, town, or county, has proved his fitness to be their representative and spokes-

man. Here, surely, if anywhere all must be Capital. The assembled Political Orators represent all varieties of Large Capital and Small Capital—few but capitalists being elected;—and of every variety of type—modern Roman—old English—long Primer—small Pica—Bourgeois—and Minion—little Titling—and large Posters—the wooden and the leaden type:—all are represented in the House of Representatives. The orators here should be of the most sparkling kind, filtered as they have been through every stratum of society, and many plies of canvass. They must be interesting speakers, for they represent all interests; they must be long-winded, for they have often to speak against time; they must be high-toned, for they have to be heard all over the country. Political oratory, on the whole, is garnished with a larger proportion of Capital qualities than is elsewhere to be met with; although the Lower type is far from being uncommon.

The preceding section furnishes the cue for the next. Under the letter Q we select for notice the Quizzical Orator. He is no stranger in the arena of Politics, but he is most frequently found in that of Law. Quizzical oratory is the peculiar and telling characteristic of learned counsel. How he plays with his victim in the witness-box, and makes game of his learned brother on the other side! The Bar—as everybody knows—is licensed; and raw spirits, under proof, are extensively “sold” in virtue of the licence. Sometimes the selling is carried too far, and a Prohibition act seems desirable to put restrictions on the custom of the Bar, and “shut up” the unfair dealer. Quizzical oratory is Capital, when it exposes pretentious ignorance, or transfixes hypocrisy with the shafts of ridicule; but it is of a Lower type when it “plays its brilliant parts” to injure

honest dulness, or to insult the meek and quiet spirit of truth.

The next letter suggests a literary character, a man of letters, as the French say, of "*Belles Lettres*"—the Rhetorical Orator. Rhetoric signifies the art of Eloquence, but it is apt to be too artificial. Rhetoric teaches the use of Figures of speech, but it is sometimes used so that the speaker only makes a "figure" of himself. Butler says, in "*Hudibras*," that

"all a rhetorician's rules  
But teach him how to name his tools."

The satire is still true; for modern rhetoric deals too little with the practical, too much with the merely discriminative; too little with the plain, too much with the subtle. The Rhetorical speaker cannot be satisfied with simplicity; he must be fine, till fineness degenerates into finesse. His oratory makes a grand display of flowers, but bears proportionately little fruit. The soil too richly manured, the crop is more abundant in straw than oats. The Rhetorical speaker ought to be the best. He knows his tools, if he would but use them as he should best know how. Only a clumsy workman leaves the mark of his chisel on the face of the statue. Rhetoric is only Capital when the speaker uses it so as to fulfil the end of his oratory; and to make the hearer feel that the work has been well done, rather than that it has been done well.

The ancient rhetoricians were artists in the true sense of the word; they were workers rather than theorists; with them art meant execution; they distinguished between art and the rules of art; and the application of the rules of Rhetoric, what we now call Elocution, was considered as the most important part of rhetorical study. Hence their excellence in the Forum. Rhetoric now subordinates

practice to theory ; and hence the prevailing mediocrity of our most learned orators. Those who are faultily rhetorical, fail, not from using too much, but too little of the rhetorical quality. They have stopped too soon, and left unacquired the highest grace of art, in keeping art out of sight.

The next speaker to be noticed is one who claims our sympathy—the Stammerer. He is the victim of a habit which unnerves him. A nightmare sits on him by day, and he can neither speak nor hold his tongue. The conflict of will and powerlessness convulses him with futile effort ; and the more he tries to shake off the incubus, the more firmly does it grasp him. In him the instinct of speech is perverted, and he is altogether unconscious that the cause of his failure is his own blind contest with the organs of speech. The lingual elements linger on the palate, the labials labour on the lips, the gutturals gurgle in the throat, and the whole utterance is clogged with self-inflicted impediments. Those who have acquired the habit of easy articulation are not sufficiently sensible of the blessing they enjoy—the inestimable privilege of free speech ! They might have changed places with the stammerer ; for they are as unconscious of the means by which they have succeeded as he is of the reason of his failure. This is a discreditable fact. When the physiology of speech shall be studied as it deserves to be, and teachers of the elements of language shall be skilled in sounds as well as letters ; when the juvenile stumbler over difficulties shall be kindly directed by knowledge, not chastised or ridiculed by ignorance, then stammering, with all its train of mental evils and unutterable sufferings, will be unknown.

Let us now take T. The Theatrical Orator stands forth as the representative under this head. The player's art

ought to be serviceable to all classes of society, and especially to speakers of every class. For what is the purpose of playing? It is: "To hold, as 'twere, the mirror up to Nature, to show Virtue her own feature, Scorn her own image, and the very age and body of the Time its form and pressure." To see our faults reflected on the stage is to be made cheaply conscious of them; and to know a fault is almost to be cured of it. Acting, however, has lost much of its reflecting property, and, from showing men and manners, it has come to be a display of showmen and mannerists. The theatrical orator is no safe model for the speaker, nowadays. His delivery is mouthing, his tones are conventional, "of the stage stagey," his passion is bombast, his tragedy is comic, and his comedy is burlesque. There are, no doubt, brilliant exceptions, but the "stars" are few and far between, that shine amid the paltry jet-lights of the modern stage. A theatrical delivery is Capital, when it unites grace with energy and classic propriety; but it is of Lower type when these qualities are superseded by extravagance and buffoonery.

Our next example should be from U; but on the principle that "present company are excepted" we shall pass on to the following letter.

In the V category the Vulgar Orator seems worthiest of selection. Vulgar means "common," and vulgar speakers are certainly common. The field of vulgarity is wide; and, although it abounds in weeds, it is richly besprinkled with wild flowers, beautiful and sweet. The dialects of many districts have an expressive charm which is perfectly untranslatable into a more cultivated phrase. This charm, however, is lost when dialects are used out of place. A Yorkshire "Hamlet" would be offensive in Drury Lane; and a Billingsgate "Bailie Nicol Jarvie," in the Saltmarket

of Glasgow. The dialectic speaker must have "audience meet," unless he speaks in some eventful crisis, when eccentricity is lost sight of in emergency. Within its own appropriate sphere, Vulgar oratory may be as effective as the most scholarly delivery.

By way of amends for passing over U, we have a W this time. In this category the Wriggling Orator claims our attention. This St. Vitus-like speaker does not stand firmly in his boots, but his feet wriggle from heel to toe and over one another; his knees are not braced to hold up his body, but they wriggle outwards, inwards, backwards, forwards; his sides are not erect to sustain his chest, but they bend and wriggle, first one way then another; his shoulders are not squared to the spectator's eye, but they wriggle up, down, out, in; his arms are not expanded in their movements, but they wriggle about and seem to crawl over his body. His head wriggles on the wriggling neck,—his tongue wriggles in his mouth,—the words wriggle out,—and he wriggles all over, and all together. Wriggling is Capital, when it is intended to be funny; but it is of Lower-case, and intolerable, in connection with any department of serious oratory.

There is one extra class of orators; but they will not range under X. They are not found among the Y's, and they have nothing in common with Z. They are those who have a difficulty in coming to the end of any subject. They seem to get to their wit's end before they conclude. Half a dozen times they appear to have done, and you gather up hat and gloves to be off, when, lo! another of their many "heads" starts up, and you pop your hat out of sight again. The title of this essay tells where these observations must end: — at the End of the Alphabet.



## XXVI. A SHADOW-CLASS OF STUDENTS.

Allow me to introduce to you a class of Shadow-students. With your mind's eye, you will please to notice them now gathered around the reading-desk. These gentlemen have all some dialectic peculiarities or faults of utterance, which they desire me to point out and correct. I take the opportunity of doing so in your presence, thinking that you may be interested in the progress of the work; and that possibly you may afterwards make some profitable application of the principles which I shall have occasion to rehearse.

Now, Shadow-gentlemen, I shall call on each of you to read a few lines, to exemplify your present styles; and, as I point out the characteristics requiring attention in each individual case, I invite you to put any questions or make any observations that may aid in securing a perfect understanding of the directions and the principles involved.

Mr. Anderson, will you please to commence?

(*Edinburgh.*) "Shall I read any particular part?"

Open the book at random; take the first passage that meets your eye.

"No more shall nation against nation rise,  
Nor ardent warriors meet with hateful eyes;  
Nor fields with gleaming steel be covered o'er,  
The brazen trumpets kindle rage no more."

Thank you. Your pronunciation is strongly dialectic. I say nothing of dialects in the way of approving one or condemning another. Each has its charm to ears accustomed to it. But dialects are out of place in all public life. Our standard literature has no dialects, neither should our standard speech have any. A pure and uniform pro-

nunciation should be taught in every school. There are but few elements in speech ; correct these and the whole of speech is corrected. For example, in the passage just read, more than one-half of the words were mispronounced. The proportion would have been the same had the number been multiplied by thousands. Yet the correction of nine or, at most, ten elements would rectify the entire vocabulary. Thus :

“ No more (not *more*) shall nation (not *nation*) against nation rise (not *rise*),

Nor ardent warriors (not *warriors*) meet (not *meet*) with hateful eyes ;  
Nor fields with gleaming steel (not *fields* with *gleaming steel*) be covered o'er ” (not *covered o'er*), etc.

“ I'm afraid I should never remember so many changes.”

Not if each word involved a separate act of recollection. You are in the habit of using several hundred words in your common speech ; and Hyde Clarke's little English dictionary contains a hundred thousand words, but all these are made up from about forty elements of sound, and the latter only have to be studied in order to make pronunciation uniform.

You were about to say something, Mr. Dunlop ; we shall be happy to hear you.

(*Glasgow.*) “ I was just going to observe that there's a twang in Mr. Anderson's speech that shows he comes from Edinburgh. Now, it's strange that we have nothing of the sort in Glasgow.”

Why, you have just illustrated the Glasgow twang, which is quite as marked as that of Edinburgh, although it is very different. Your ear is accustomed to it, and therefore you are not conscious of its peculiarity, while you immediately detect another twang simply by its diversity from your own.

“ Ay ! What is the Glasgow twang ? ”

There is in every dialect a prevailing melody, consisting of repetitions either of the same tone or of the same intervals of tone; and this is the most marked feature in all dialects. The Glasgow tune consists of repetitions of falling tones with a very acute commencement, to which the voice is jerked up on every accent. The Edinburgh tune consists of terminal rising tones with a very limited and gliding ascent; and the farther north you go in Scotland the rising tones become more and more acute, until, in Aberdeen, the voice is jerked as high in the terminations of tones as in Glasgow it is jerked up at their commencement.

"I would like to understand the tune you speak of. You say the Glasgow tones have a high commencement?"

I think if you pronounce these last words again, slowly and observingly, you will yourself be conscious of this. Repeat the same words.

"The Glasgow tones have a high commencement."

Yes; and the Aberdeen tones have a high termination, and consequently a relatively low commencement.

(*Aberdeen.*) "Perhaps if I read a little bit it may illustrate the Aberdonian tune."

Thank you, Mr. Grant; no doubt it will.

"Then say not man's imperfect, heaven in fault,  
Say, rather, man's as perfect as he ought;  
His knowledge measured to his state and place,  
His time a moment, and a point his space."

Now, if Mr. Dunlop will please to read a couple of lines of the same passage the contrast will show very clearly the difference between these dialectic tunes.

(*Glasgow.*) "Then say not man's imperfect," etc.

Perhaps Mr. Anderson will oblige us with his version of the same lines.

(*Edinburgh.*) "Then say not man's imperfect," etc.

Thank you. The only difficulty in correcting these peculiarities arises from the insensibility of the ear to the melody to which it is accustomed. Diversities of tune are infinite, but the elementary tones of which they are composed are few in number, and every ear may be made sensitive to these. Master the gamut, and then you can analyse the tune and learn to regulate intonation by principle instead of habit.

(*Irish.*) "Excuse me, but I don't see how there can be any principle in tones, when we all of us use them so differently, and yet perfectly understand each other."

Mr. O'Brien's observation is a very natural one. Vernacular speech is altogether a habit, and we learn it by imitation without any perception of the laws of expression, which, nevertheless, have a real existence. Although these laws are so variously violated in dialects, yet all diversities vanish before excitement, and people of every nationality, dialect and language, express their passions by one common instinct of natural intonation. But we want to be natural without the necessity of getting into a passion for the purpose. To this end, we must investigate and apply the principles of natural expression.

(*Irish.*) "People tell me that I have what they call a brogue. Does it arise from my way of pronouncing, or from my tones, or what is it they refer to?"

Something unmistakably Hibernian, at all events. I presume Mr. Dunlop will recognise this more readily than he did the Glasgow twang.

(*Glasgow.*) "O, yes; I begin to see the thing a little now. A brogue is just a— a sort of a twang."

(*Edinburgh.*) "Ay, mh'm; and a twang, ye maun mind, is just a sort of a brogue."

(*Aberdeen.*) "In Aberdeen they ca' them a' brogues the-gither."

Well, Mr. O'Brien, to answer your question. In the Irish dialects we hear a great variety of speech-tunes, and yet we recognise among them all a something which they have in common, which we call a brogue. The brogue is, therefore, primarily, a characteristic of pronunciation. The Irish consonants do not open sharply on the vowels, but between the elements there is a slight hiatus with a more or less perceptible aspiration that softens the transition, and makes *t* sound like *s*, *p* like *f*, etc. Then nearly all unaccented vowels are pronounced alike; that is, without any difference between *a*, *e*, *i*, etc. If Mr. O'Brien will read a few lines, we shall probably hear these points exemplified.

(*Irish.*) "I cannot, my lords, I will not, join in congratulation on misfortune and disgrace. This, my lords, is a perilous and tremendous moment. It is not a time for adulation; the smoothness of flattery cannot save us in this rugged and awful crisis. It is now necessary to instruct the throne in the language of truth."

Thank you. You would observe — at least all but Mr. O'Brien would probably observe — that in the words, "misfortune, perilous, tremendous, crisis, necessary, language," etc., the unaccented syllables were all alike in sound. With reference to the tones — I beg your pardon, Mr. Jones, you were about to say something.

(*Welsh.*) "I was just going to ask if the tones of Mr. O'Brien's reading were not chiefly falling tones, and yet very unlike the Glasgow ones?"

You are perfectly right. The prevailing tone was a simple downward turn, but without the high pitch which characterises the West-Scottish dialects. Since you seem

to have a good ear, can you discover the key-note of your own speech? Let us hear you read a few lines.

(*Welsh.*) "The great pursuit of man is happiness; it is the first and strongest desire of his nature; in every stage of life he searches for it as for hidden treasure, and though perpetually disappointed still persists, and runs after and inquires for it afresh."

Thank you. Do you recognise any predominant tone?

"I can hardly be positive; for it seems to be always up and down, up and down."

You have expressed the characteristic more accurately than you intended. The tones of speech either go directly up, as in the north and east of Scotland, or directly down, as in Ireland and the west of Scotland, or they turn from one to the other direction, and go down and up, or up and down, on a single accent. Your dialectic tone is the combined "up and down," or compound fall. But the Welsh dialect, as you illustrate it, has other and stronger peculiarities, arising from a general staccato pronunciation of syllables, and from the non-vocality of certain consonants, so that *v* sounds like *f*, *d* like *t*, *j* like *ch*, etc.

"I know that Shakespeare makes Parson Evans say 'fery coot,' with *f* and *c* instead of *v* and *g*, but that, I should suppose, is a caricature."

It exactly represents your own mode of pronouncing such letters. Let us hear you say, by way of test, "We should sound *v* and *g* in the words 'very good.'"

"We should sound *v* and *g* in the words 'very good.'"

There; you have proved the accuracy of Shakespeare's orthography of Welsh. You must practise the defective sounds until you can clearly distinguish such words as "*cease* and *seize*, *seal* and *zeal*, *proof* and *prove*, *choke* and *joke*"—which now sound alike. I shall be glad if Mr. West will favour us next.

(*American.*) "Well, I am very desirous to know all about my own way of speaking. I guess there is no want of vocality in my case."

No; you give the distinction between voiceless and vocalised elements with perfect clearness. But your dialectic habit presents peculiarities, both of tone and pronunciation.

"My key-note, I suppose, is the opposite of Mr. Jones's—the combined down and up variety?"

Exactly so. But please to let us hear your ordinary style of reading.

"Clearness, force and earnestness are the qualities which produce conviction. True eloquence does not consist in speech. Labour and learning may toil for it in vain. It must exist in the man, in the subject, and in the occasion."

Thank you. Your illustration has completed the gamut of radical varieties of tone forming the key-notes of dialects. The simple rise, predominant, is North-British, the simple fall, Irish; the compound fall, Welsh; the compound rise, American. But in your delivery we have, also, some characteristic vowel sounds, and a strong tinge of nasal quality. The vowel in the words *earnestness*, *learning*, etc., is so peculiarly dialectic that it is even difficult of imitation by strangers. The sound is of very frequent occurrence, and always before the letter *r*. *R* itself, also, has a sound entirely different from that of the ordinary English element.

"We certainly have a very strong objection to rolling our *r*'s."

Thank you for illustrating another variety of *r* in the word "very"—where the *r* is modified by the lips. This makes the American "very" very different from the English word. But the habit of nasalising vowels is the most

marked peculiarity. There are only three elements which legitimately have a nasal sound—namely, *m*, *n* and *ng*—and it is in combination with these that vowels are nasalised in America.

“O, then, it is only when combined with a nasal consonant?”

Chiefly so. But as *m*, *n* and *ng* occur very frequently, and as vowels both before and after them are affected, the whole of speech is tinged with nasality. This quality is also rendered “prominent” by a fulness and “prolongation” of “sound” which adds greatly to the effect.

“We might justify that by saying that the nose is really the most prominent of our features.”

Yes; but it should keep in its own place, and not go poking about through all the parts of speech.

“Is there no mode of compelling the voice to keep out of the nose, and go straight through the mouth?”

The only true method is to teach the ear to discriminate a purely oral sound.

(*Obstructed Nasals.*) “You spoke of the sounds of *m*, *n* and *ng* as being legitimately nasal. What is wrong with my pronunciation of these sounds?”

The soft-palate at the back of the mouth covers the inner end of the nostrils like a valve for all sounds that are not nasalised, and it leaves the passage open for nasal sounds. In your case, the voice, though it gets into the nose, cannot get out through it, owing to some constriction or obstruction in the passage. The same effect is produced by a “cold in the head,” and sometimes by causes requiring a surgical operation; but, in most cases, the nasal channel is susceptible of expansion by an effort of will, and the defect can be remedied by exercise. Let us hear you try to pro-

long the sounds of the nasals. Say, "CoMe, JohN, you've beeN a loNG tiMe goNe."

"Come, John, you've been a long time gone."

That is very faulty. Say "coMe" as long as you can.

"CoMe."

Ah! the rush of breath through the nose proves that you can sufficiently open the passage. Give pure voice to the nasals, instead of mere breath, and they will soon be perfect. I shall be glad to hear your voice, Mr. Jenkins.

(*North-English.*) "I have been listening powerfully, though I mayn't have much to say."

I perceive your peculiarities are merely provincialisms. Let us hear a few lines of reading.

"Tell me not in mournful numbers,  
Life is but an empty dream;  
For the soul is dead that slumbers,  
And things are not what they seem.

Life is real, life is earnest,  
And the grave is not its goal;  
Dust thou art, to dust returnest,  
Was not spoken of the soul."

Thank you. The organs of speech get set—like instruments tuned to various keys—so as to yield sounds that individually differ but little, while their aggregate effect is strongly characteristic. Your North-English dialect abounds in minute variations of the vowel sounds, which a touch on a peg, here and there, would bring into unison with standard sounds.

If we now have a few lines from a gentleman with a South-English habit, it should present a contrast to our last example. I think I am right in pointing to you, Mr. —. Favour me with the name.

"All."

I beg pardon.

"All — H a l l."

O, thank you; I should have spelt the *sound* somewhat differently.

"Shall I read from the same poem?"

If you please.

"Art is long and time is fleeting,  
And our hearts though stout and brave,  
Still like muffled drums are beating  
Funeral marches to the grave."

That will be enough. Of all the peculiarities of speech, the perversity in the use of the aspirate which you exhibit is the most unaccountably strange. Where *h* is written, as in "heart," you entirely omit the effect; and where *h* is not written, as in "art," you distinctly pronounce it. The habit only requires a little observation to overcome it. In the vowel sounds, as given by Mr. Jenkins, there was a general closeness of quality; and in your pronunciation, Mr. Hall, there is an equally general openness; as in the word "drums," which you widened almost to "drahms," while Mr. Jenkins would narrow it nearly to "drooms," and Mr. Anderson would deepen it to "druhms." The sound of *a*, as you pronounce it in the word "grave," scarcely differs from *i*. All such deviations from standard sounds are perfectly susceptible of the most exact rectification.

(*Burr.*) "Can anything be done for burring? In my native district everybody burrs. We keep each other in countenance at home, but among strangers it is very disagreeable to be singular."

Burring, Mr. Rogers, is merely the vibration of the uvula, instead of the point of the tongue. The one action is quite as easy as the other. There is nothing to hinder

you from substituting the lingual for the uvular rattle on any day when you resolutely apply yourself to the work. Some persons have the bad taste to prefer the guttural *r*; in some districts of France, as well as of England, the prevalent form of *r* is what we call the *burr*. The sound is only to be reckoned a defect when the speaker uses it not from choice, but from inability to pronounce correctly.

(*French.*) "I have been some years in learning English, and I cannot yet pronounce some letters. It is a language very hard."

You have certainly good reason for thinking so, Mr. Laplace, but such is not really the fact. The points in which foreigners fail are susceptible of easy elementary correction, and the difficulty so generally experienced arises simply from this—that no elementary correction has been applied. A few days of proper training would do more than years of imitative effort. There is no reason why every national characteristic in the utterance of any language should not be mastered by a foreigner as perfectly as by one to the manner born. Will you read a few lines?

"There is a pleasure in the pathless woods,  
There is a rapture on the lonely shore,  
There is society where none intrudes,  
By the deep sea, and music in its roar."

Go on, please.

'I love not man the less, but nature more,  
From these our interviews, in which I steal  
From all I may be, or have been before,  
To mingle with the Universe, and feel  
What I can ne'er express, yet cannot all conceal."

Thank you. We have here an illustration of peculiarities so wide-spread as to extend to every phrase, although

arising from the mispronunciation of only seven or eight elements, and mainly from a habit of accentuation at variance with English usage. Nothing could more strikingly show what creatures of habit we are, than the difficulty experienced by an intelligent student, like Mr. Laplace, in discontinuing an accustomed style, and adapting his organs to new actions and combinations. Every child of three or four years of age accomplishes with ease what baffles the strong efforts of manhood. The reason is, that the child has nothing to unlearn; he has only to learn, and unlearning is by far the harder task, on account of the opposing influence of habit. But the child's process of learning will be equally successful with the adult student.

The child gradually acquires element by element, and practises each within his little vocabulary until it is perfect in the few words at his command. He has not that fatal facility which tempts the adult learner to run when he should only walk or creep. Let Mr. Laplace confine his efforts to the defective elements, one by one, in a very few words, and practise English accentuation in a very few sentences, and the period of his labour will be measured by days instead of years, while its end will be success instead of failure.

"Will you please to point out the elements in which I am defective?"

The principal peculiarity, and that which colours the whole of your utterance, is accentual; as in

elements'	instead of	el'ements.
pleasure'	"	pleas'ure.
society'	"	soci'ety.
music'	"	mu'sic.
nature'	"	na'ture.
cannot'	"	can'not.

This affects all words or phrases which should be accented elsewhere than at the end; the habit of your pronunciation throwing the accent invariably on the last syllable.

"I must then exercise myself on the accents which are initial?"

Yes; until you can deliver a set of model words and phrases "trippingly on the tongue," as our Shakespeare happily illustrates the English habit.

"Ha; 'trippingly' on the ton'gue."

No; "trip'pingly-on-the-tongue," with only one accent.

"Ah! 'trip'pingly' on the t——: 'it is too tripping to me."

A few vowel sounds will also require your attention; such as in *tongue, love, done*, (not *tongue, love, done\**); in *it, is, him*, (not *it, is, him*); in *man*, (not *man*); *all*, (not *all*); *universe*, (not *universe*); *exercise*, (not *exercise*).

Then there is another element foreign to your habit of utterance—namely, the sound at the end of the words *mingle, able, apple, little*, etc.

"I will try—*mingle, able, apple, little*."

No; it is strange that this little syllable is rarely mastered by your countrymen. But understand clearly the source of the difficulty. The syllable contains no vowel; it is simply the sound of the letter *l* pronounced by itself. Knowing this fact, you should not fail to acquire the knack perfectly within a few minutes.

(*American*.) "Well, if all faults could be got rid of at that rate, it would be good news for some people I know."

(*Edinburgh*.) "More haste less speed, though, sometimes."

(*Glasgow*.) "I can see that when faults are classified and corrected separately, a great deal may be done in a little time."

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\* The differences in the pronunciation of these words (and in several other illustrations throughout this section) cannot be shown in Roman letters.

First, there must be well-directed effort, then perseverance will conquer infallibly.

(*Irish.*) "It seems to me to be like unraveling a tangled thread; it is very hard to get a beginning."

A just simile, Mr. O'Brien; and true in another sense—namely, that every little that is done makes all the rest easier.

Mr. Turner, will you favour us with a few lines?

(*Sing-Song.*)

"Shine on thou bright beacon unclouded and free,  
From thy high place of calmness, o'er life's troubled sea."

Thank you; that is enough. Will you try a piece of prose?

"These are changes which may happen in a single instant of time, and against which nothing known in the present system of things provides us with any security."

That will do. You have acquired a most unfortunate habit—one which is incompatible with a discriminating ear, and which, therefore, cannot be easily corrected. But you should correct it at any cost of effort. The example of such reading is pernicious to the imitative sensibility of the young. Tones have a meaning, and there should always be a reason instinctively felt or intellectually deduced, for the employment of one tone rather than another. In your case, the phrases of melody follow each other like tunes from a barrel-organ, to which you—excuse the pun, Mr. Turner—are only handle-turner. Study the gamut; and in reading take no thought of sentences or metrical lines, or you will never get out of the old ruts.

(*Lisp.*) "Is it the case that lisping arises from the tongue's being too large for the mouth? Some people have said that my tongue is a misfit, and, consequently, that I can't help lisping."

Those who told you so knew nothing about the matter. Any person can lisp, and any lisper can with very little trouble avoid lisping. But there are many varieties of this defect. Let us hear yours in a few lines of reading.

"Alone, through gloomy forest-shades a soldier went by night;  
No moonbeam pierced the dusky glades, no star shed guiding light;  
Yet on his vigil's midnight round the youth all cheerly passed,  
Unchecked by aught of boding sound that muttered in the blast."

A single hour's exercise should give you the power of forming *s* correctly. Then a few days' careful practice will break the old habit, and your lisp will be a thing of the past.

(*S like Welsh U.*) "My defect, I suppose, must be of a different sort, though, I believe, it is also called lisping. I hope it is susceptible of as easy a cure. Shall I read a few lines?"

If you please, Mr. Smith.

"Warriors and chiefs, should the shaft or the sword  
Pierce me when leading the hosts of the Lord?  
Heed not the corse, though a king's, in your path,  
Bury your steel in the bosoms of Gath."

The removal of your defect presents no difficulty. The difference between your lisp and Mr.—I beg pardon; I forget the name—

"Simpson."

—between your lisp and Mr. Simpson's is simply this,—that you form the hiss at the sides of the tongue, while Mr. Simpson forms his at the tip of the tongue. The shades of difference in hisses are innumerable; but uniformity may be easily attained. In forming *s*, the point of the tongue must not touch teeth, gum or palate, or a lisp of some kind will be produced.

(*Thick Articulation.*) "I have been mentally trying to find out what I do with my tongue, but it doesn't seem to move much at all."

It does not. That is the cause of your thickness of speech, Mr.—excuse me—

"Patullo."

Mr. Patullo. Your tongue lies against the lower teeth, and the actions that should be made by the raised point are imperfectly imitated by the flat surface of the tongue. There is sometimes an organic cause for this defect. Allow me to see if you are tongue-tied. Open your mouth.

"I can't speak with my mouth open."

No; but if you can touch the roof of your mouth with your tongue, that is enough. Try. There; you have no need of any operation. A habit contracted in infancy—the attitude of suction, in fact—has simply remained uncorrected in the nursery and the school—where it ought to have disappeared—and you must do the work for yourself. "Better late than never."

(*Burr and Nasal L.*) "I am very sensible of something peculiar in my speech, and I should be glad to know if it is capable of correction. I find the letters *r* and *l*, *l* especially, complete stumbling-blocks."

Habit is the only stumbling-block, Mr. Lawrence. Your organs can be trained to make *r* and *l* in the common way. At present, you merely substitute one part of the mouth for another; you make a guttural vibration for *r*—as Mr. Rogers does in his dialectic burring; and you sound *l* through the nose, pronouncing, in fact, *ng* for *l*. There is no organic cause for your defects. Let us hear if any other letters are affected besides *r* and *l*. Please to read a few lines.

"Roll on, thou deep and dark blue ocean, roll;  
Ten thousand fleets sweep over thee in vain;  
Man marks the earth with ruin—his control  
Stops with the shore; upon the watery plain  
The wrecks are all thy deed—"

Thank you; that will do. All the other elements are satisfactorily pronounced. A little care and energy will soon free your speech from its blemishes.

(*Cleft-palate.*) "I wish with all my heart that you could say as much for my defects; but I have no hope of such a verdict."

No, unfortunately; your case is one of organic defect. An opening exists in your palate, through which the breath passes into the nostrils; and you cannot give percussiveness to consonants. *P*, *t* and *k* are impossible of formation unless the mouth is air-tight. If you read a short passage you will observe the substitution which you make for the ordinary effect of these letters.

"I don't like to read before so many people; I am afraid they'll laugh at me."

O, no; depend upon it. If they laugh they don't do it at your misfortune. Laughing will do them good, and it won't hurt you. Go on.

"To be or not to be? That is the question;  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles  
And by opposing end them."

Can you tell how you pronounce the letter *p*?

"By holding in my breath and closing the lips."

Exactly; but you hold in the breath by closing the *throat*, and you do the same for *t*, *k* and all letters which require the breath to be shut within the mouth. If you pinch the nostrils and do not hold in the breath at the

throat, you will find that you can pronounce *p* perfectly. Try to say, "Peter Piper's peacock."

"'Peter Piper's peacock.'"

Yes; but with the nostrils held.

"'Peter Piper's peacock,'—why that's clear. Would you recommend me to keep my hand there always, in speaking?"

No; you would require to remove it every time you came to an *m*, an *n*, or an *ng*, so that your hand would be pretty actively employed. A better remedy is available. A skilful dentist can fit a plate over the fissure, which will enable you, after a little instruction, to speak without peculiarity.

(*Stutter.*) "I once had Peter Piper given to me as an exercise, but it didn't do me any good."

Lasting benefit in cases of stuttering, like yours, Mr. Manter, is only to be obtained through knowledge of principles, and by self-mastery in their application. Difficult alliterations, like "Peter Piper's peacock," are often of service to fix a principle, but the exercise without the principle might even do harm rather than good.

The instrument of speech, like a flute, has one part where sound is created and other parts where sound is modified. Imagine a flutist working with his fingers on the keys, while making no sound at the mouth-hole, and you have a perfect analogue to the stutterer's repetitions of mouth-actions without voice.

"B-but the voice won't come."

Suppose you wish to leave the room, and, instead of opening the door, keep shutting it; of course you can't get out. This is precisely what you do unconsciously, in your efforts to speak. The actions of the mouth impede the flow of sound when they should only modify it.

"I have tried p-pebbles in my mouth,—and swallowed one."

Then you took the medicine internally. If the swallowed one did you no harm, the masticated one certainly did you no good. There is no such difficulty in bringing the organs of speech under control, as might justify a resort to these clumsy expedients. The tongue is not an unruly member in a mechanical sense, whatever it may be morally. "Knowledge is power." Get the requisite knowledge, and you may soon rejoice in freedom from stuttering.

"I wish to inquire—"

Please to pause a moment, Mr. Perkins; I perceive one of our friends trying to say something, but he is unable to make a beginning. Try again, Mr. Locke. Take your time. We shall wait for you.

(*Stammer.*) "I am not always so bad. It makes me nervous to speak before strangers."

I suppose you have no difficulty in talking or reading to yourself?

"N— n—."

No. That is a common feature in the worst impediments. A better proof, however, could not be furnished that there is no organic cause for the inability to speak. But it is very tantalising that the presence of a mere infant, or sometimes even of a cat, in the room, should render one powerless.

"I— it's all nervousness."

There you labour under a common mistake. Nervousness is the result and not the cause of stammering. As you gain power in overcoming the habit, the nervousness subsides; but stammering does not subside under any

course of tonics for the nerves. You feel a choking sensation when you attempt to speak, do you not?

"Y— y—."

Yes. You illustrate the point in the act of answering. A false instinct leads you to close your throat when you would form sound. This is the characteristic in which stammering differs from the kindred impediment called "stuttering." The latter interrupts voice by mouth-actions; the former prevents the formation of voice by closing the throat at the very seat of sound. This deranges respiration; and nature seeks relief in spasmodic jerks of head, or trunk, or limbs, until the unknown obstacle is forced away, and breath gasps in, or sound spurts out.

Now, Mr. Perkins—

"Mr. Locke has something more to say, which he is writing, as he cannot manage to speak."

I shall wait for the note. Thank you.

"Stammering runs in my family. My grandfather was as bad as I am, till he had passed middle age; and my uncle and one of my cousins are both stammerers. Does not this make my case hopeless?"

By no means. Nothing is more natural than that stammering should affect members of the same family, exposed as they are to the influence of example. But the impediment is not a disease of the blood; it is, like all modes of speech, a habit, and is continually liable to spread by imitation. Do not let a fear of hereditary entailment prevent you from working out your own relief. Proceed confidently, and you will find that you can break the entail. Now, Mr.—

(*Irish.*) "Excuse me, but I should like to make a single observation before you take up any new point. I wish to say that I am not ashamed of my nationality, and that I

would not regret although I wore it continually on my tongue."

(*Welsh.*) "Well, I would like to add that I am not only not ashamed, but that I am proud to be a Welshman."

(*Edinburgh.*) "Ay, Mr. Dunlop and Mr. Grant, I suppose if it were necessary to boast, you and I would not hang our heads at being Scotchmen."

(*Glasgow.*) "I don't want to drag my coat as a challenge to anybody; but I am thankful that I hail from old Caledonia."

(*Aberdeen.*) "And I am thankful for the additional honour of being an Aberdonian."

(*North-English.*) "Nay, clannishness is all very well among old acquaintances, but it gives no ground for public liking or disliking. We've nought to do wi't, outside our own homes."

(*American.*) "Certainly, it is of no consequence where we hail from; the point is where we are going to, and that should be to unanimity in citizenship."

Hear, hear. Now, at last, Mr. Perkins; I am sorry that you have been interrupted.

"The point on which I was going to ask for advice seems very unimportant in comparison with stammering and stuttering. I have been called on sometimes to give an address, or to recite at social gatherings, and I don't know what to do with my arms."

The difficulty is a common one. It arises from a feeling that the arms must always be doing something. But if the arms, why not the legs, why not the head? A speaker's model would then be a jumping-jack. The grand rule is, have a reason for every motion, and never move merely for moving's sake.

"But how is a novice to discover a reason for every motion, or to know that his supposed reason is a sufficient one?"

The object of gesture is not to communicate ideas—which is the province of words—but to illustrate and enforce the sentiment of language. Any reason that is consistent with this object is a sufficient one, and any motion or attitude that subserves this purpose is a justifiable one. Let us come from theory to practice.

Take this line:

"The shades of night were falling fast—"

Let us see how you would illustrate that, Mr. Perkins.

"The shades of night were falling fast—"

(*American.*) "That seems to me to be rather slow falling. I should make it:

"The shades of night were falling fast—"

Any other suggestion?

(*Irish.*) "Well, I never saw the shades of night falling in either the one way or the other."

That goes to the root of the matter, Mr. O'Brien. The *words* sufficiently convey the idea, and any action, even if it were perfectly congruous, is unnecessary.

Take this couplet, Mr. Perkins:

"The moon was shining bright and high,  
The torches gleamed below—"

"I should point up to the moon, and down to the torches."

Why?

"Because the one is high and the others are low."

That is the very reason why you should not illustrate the fact by gesture. The relation of high and low is directly stated; but even were it not mentioned it would be inferred

in connection with "moon" and "torches." The only action allowable in such a case would be the location of the objects spoken of to the right or left of or around the speaker, as might suit his imaginary picture.

"Then you lay down the principle that nothing which is directly stated, or of necessity inferred, is to be illustrated by gesture?"

Exactly so; and, by consequence, all those picturings of words and imitations of actions, which are so common among speakers—such as showing that a wheel is round, that right and left are on opposite sides, or that stamping, smiting or pushing are accomplished in the usual way—are redundant and improper.

(*Glasgow.*) "But yet it seems very natural to do what you say."

Yes; to exhibit the feeling that prompts the action, but not to imitate the action itself. Imitation excites laughter, and is, therefore, appropriate for comic illustration; on the same account, it is inappropriate in serious delivery.

Nothing is more effective than illustrating what you are *going* to say—that is, in advance of the utterance; for the order of expression is action first, language last. When an illustration accompanies language, it degenerates into mimicry; when it follows utterance it is altogether unnatural.

(*Edinburgh.*) "Then if you do what you say, you must do it before you say it?"

Yes, unless the action is intended to be ludicrous.

(*French.*) "In France we demonstrate with gesture everything."

Yes, but every turn of the hand and every shrug of the shoulders is expressive of some passing mood. The national temperament shows itself in vivacity of action, just

as among individuals in the most phlegmatic nation some use a "dialect" of gesture more than others.

(*American.*) "The American Indians don't indulge in gesture,\* I suppose, because it would reveal their moods too clearly, and they don't want to; they find it easier to conceal their thoughts by words."

Very likely that may be the reason of their remarkable stolidity. English speakers occupy a middle place between the grave Indians and the mercurial French. Using but little action, they have the greater need to make that little chaste, correct and natural.

"I think I see my way a little more clearly to avoid my old difficulty."

(*Aberdeen.*) "Perhaps there may be some other general principles that might help us."

The most important are only two: (I) always look steadily at the person spoken to; and (II) glance momentarily at any object spoken of. These principles are both illustrated in this line—

"Go on, my friend," he cried, "see yonder walls."

The eye is kept on the "friend," while the hand shows the direction in which he is urged to go on. The words "he cried" are addressed to the audience, and the eye returns to the "friend" on the word "see;" merely glancing at the "walls" on the word "yonder."

"Go on, my friend," he cried, "see yonder walls;  
Advance and conquer, go where glory calls."

---

\* This refers to gesture as an accompaniment to speech. The gesture-language described by Col. Garrick Mallory is pantomimic and independent of speech. The fact of (almost) gestureless oratory among the Indians is drawn from the author's personal observation in the Council House of the Six Nation Indians, Ontario, Canada.

(*Welsh.*) "You spoke of disposing objects to right or left of the speaker, as might suit his imaginary picture. Please explain."

Every object introduced by gesture should be a real presence to the speaker ; and, therefore, the various objects must be located so as to make up a consistent picture. An example will illustrate the principle and show its importance

"Scaling yonder peak  
I saw an eagle wheeling near its brow—."

We must point to the peak—where shall we put it? The attitude of an archer has afterwards to be assumed, in act to shoot the eagle ; and if the peak were located on the speaker's right, the archer's position would be extremely awkward, as it would turn the speaker's back to the audience. By assuming the peak to be on the left side, all awkwardness is avoided. Thus :

"Scaling yonder peak,  
I saw an eagle wheeling near its brow  
O'er the abyss ; his broad expanded wings  
Lay calm and motionless upon the air,  
As if he floated there without their aid,  
By the sole act of his unlorded will  
That buoyed him proudly up. Instinctively  
I bent my bow, yet kept he rounding still  
His airy circle, as in the delight  
Of measuring the ample range beneath  
And round about ; absorbed, he heeded not  
The death that threatened him. I could not shoot ;  
'Twas Liberty. I turned my bow aside,  
And let him soar away."

Campbell's poem of "Hohenlinden" furnishes another good example :

"'Tis morn ; but scarce yon level sun  
Can pierce the war-clouds rolling dun."

In the previous part of the poem the battle has been represented as raging on a hill—"Linden"—where, of course, the war-clouds must now be located; and the sun cannot be on the same side of the speaker's picture, because it is "level" or on the horizon.

One other illustration :

"Look to the weather-bow; breakers are round thee;  
Let fall the plummet now; shallows may ground thee;  
Reef in the foresail there—"

These objects all belonging to the forepart of a ship should be located on the same side of a speaker's picture; the remainder of the verse, referring to the stern of the ship, should have its action on the opposite side.

"Reef in the foresail there, hold the helm fast,  
So! Let the vessel ware. There swept the blast!"

(*Burr and Nasal L.*) "Is it desirable to commit to memory all the actions of a speech as well as the words?"

No; that is far from being necessary or desirable. Only the outlines of the pictures should be pre-arranged so as to obviate incongruities; the details of action will always be most effective when filled in from the impulse of the moment.

(*Welsh.*) "But our own impulses may possibly be as faulty in gesture as they are in speaking."

If they are so, that will simply show the necessity of training. Some knowledge of principles ought to precede any attempt at public delivery.

(*Glasgow.*) "Am I right in concluding that, supposing we were all to deliver the same piece, we might give entirely different actions?"

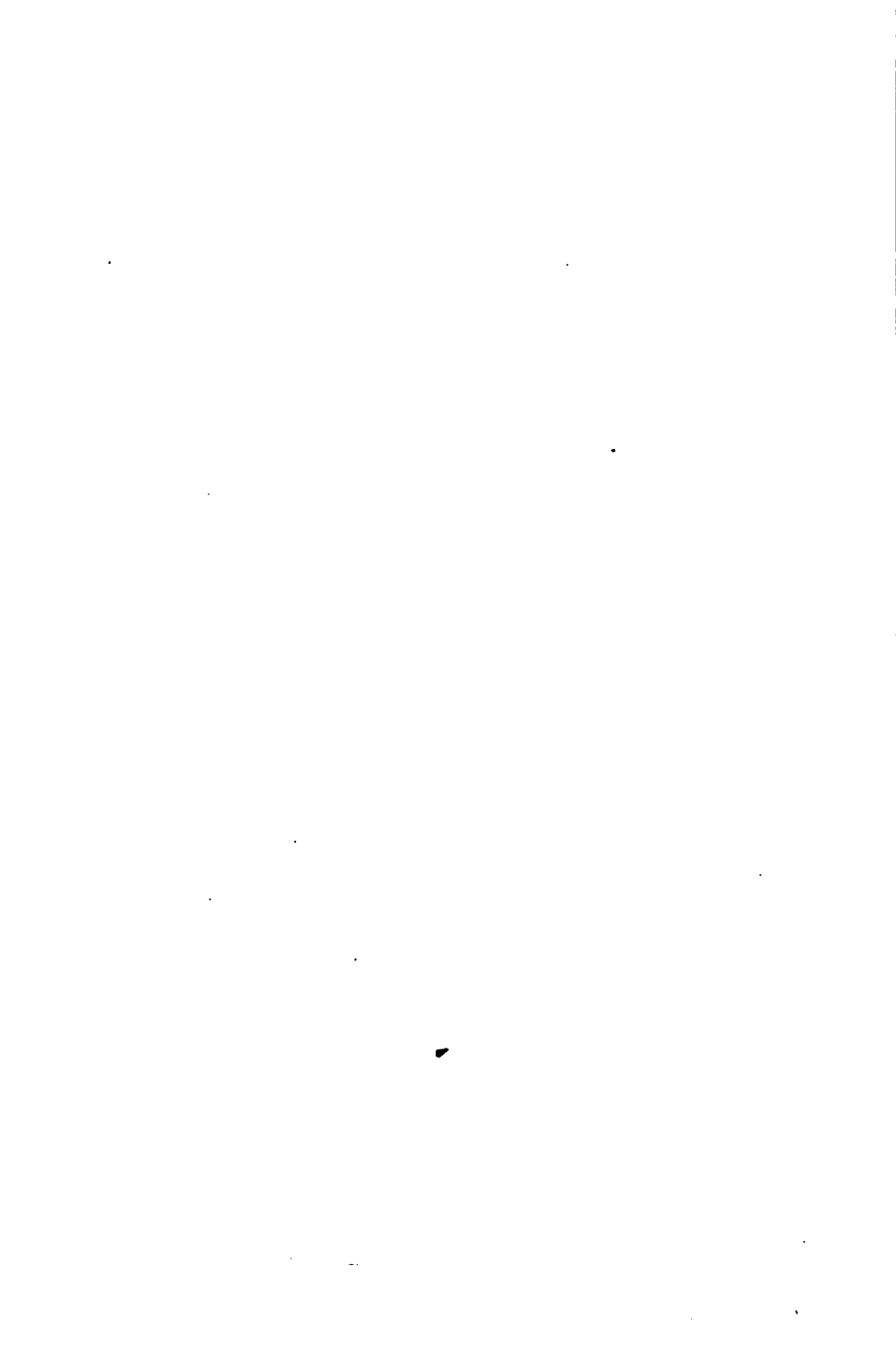
Yes; temperament, sensibility and skill have each free scope. With due preparation to bring the natural powers

under control, every student should be left to his own impulses. The individual should always be above the artist—the master, not the slave of art.

(*Lisp.*) “In the meantime, though, with all of us, the first thing necessary is to correct our faults. We can’t be masters of art while we are slaves of habit.”

I need not add a word to Mr. Simpson’s observation, that so justly sums up all I could desire to say: We cannot be the masters of art while we permit ourselves to be the slaves of habit.

END.



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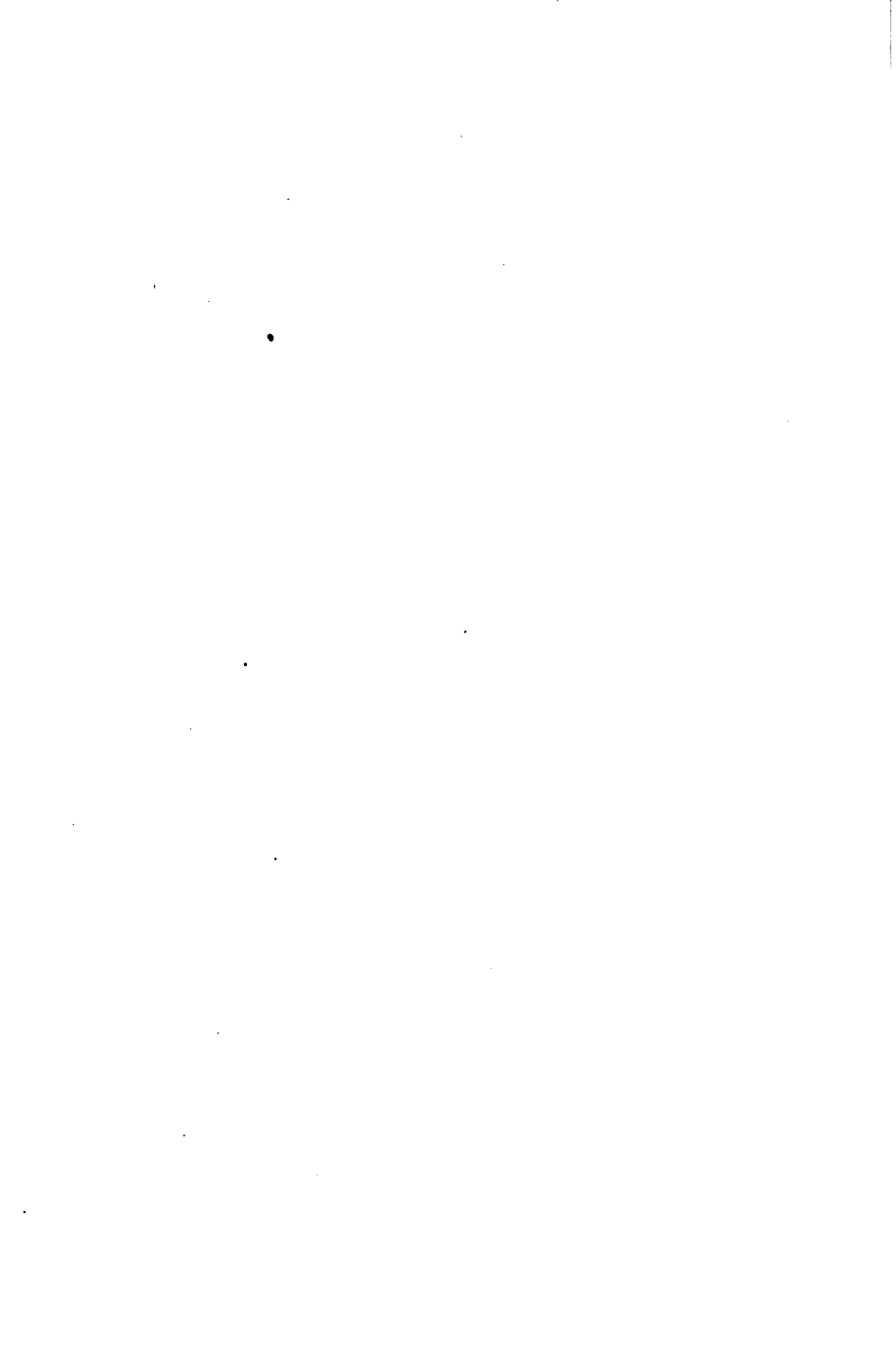
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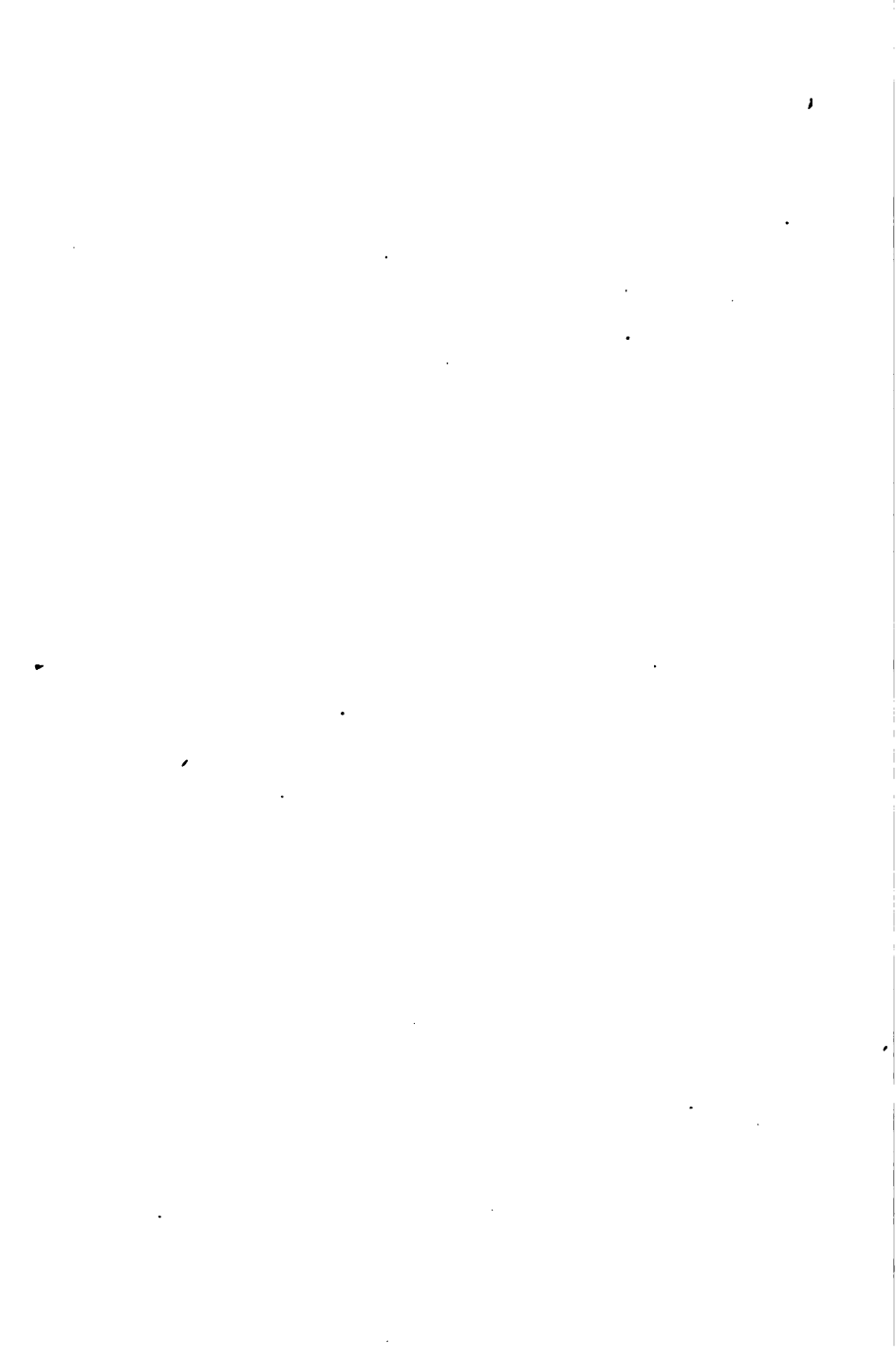
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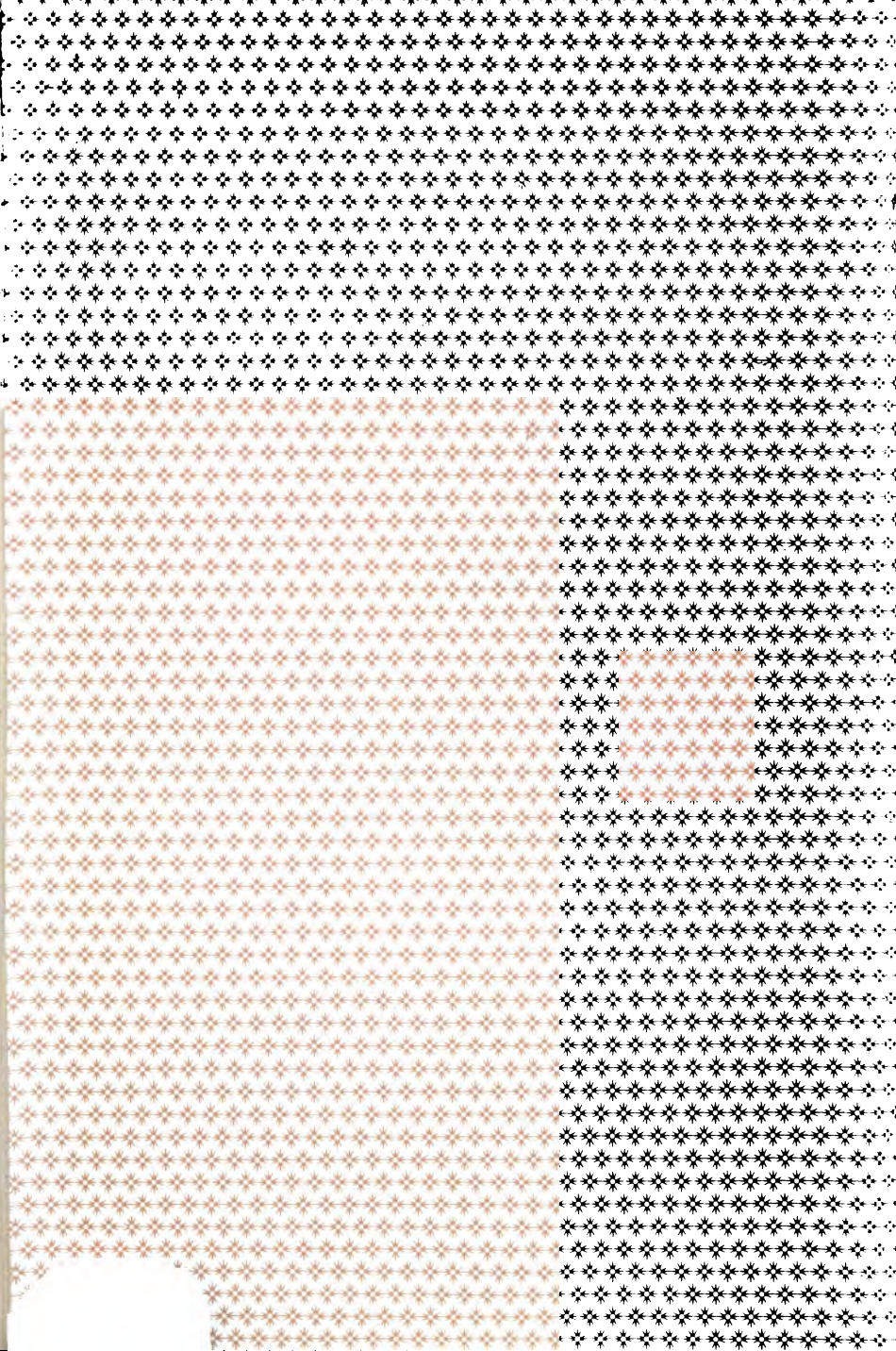
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